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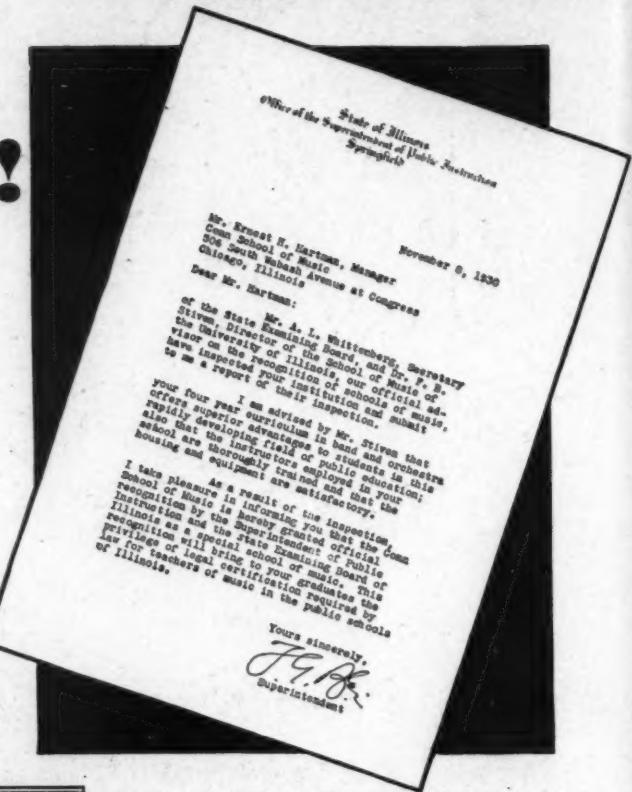
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# The School Musician

BAND AND ORCHESTRA

OFFICIAL PUBLICATION OF THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

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Suite 2900, 230 No. Michigan Blvd., Chicago, Ill.

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FEBRUARY, 1931

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# HERO

He lives in a swirling world of romance—the boy who can play an instrument. His contest victories enthrone him upon a shrine of hero worship. Admiring friends respond to his presence everywhere. School days are happydays for him.

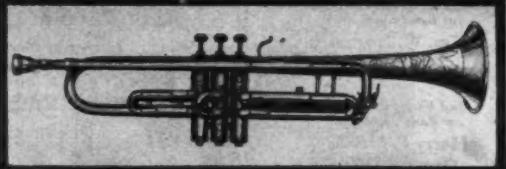
But, it seems, not every boy can wear this Hero-halo. Some boys, apparently with as much natural ability, *talent*, as anyone and certainly with as much ambition, *practice willingness*, never get beyond the "tooting" stage. Then folks say, "You haven't any music in you," when really it is *your instrument* that has no music. You can't blow music out of a "can."

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# The Editor's Page

## Washington, Lincoln and Music

To the month of February goes the credit for having brought to America our two greatest men. These two eminent presidents fought in their turn for independence—independence of the type that was needed at their respective periods of life. Washington, the Father of our Country, skillfully piloted us out of the wilderness of bondage to outside domination. Lincoln, the emancipator, led us out of the wilderness of bondage within; a scourge of intolerance that threatened the structure of the new republic and would have in time reversed the work that Washington had accomplished.

So nearly equal in greatness are these two men that a choice between them has for many years been a spectacular subject for debate in schools where debating has been practiced. And yet these two men walked out of entirely different environments. The Washington family was of cultured Virginia stock, while the Lincolns of Kentucky were without education or refinement. And what influence, if any, did music exert upon these two unfolding minds of predestined greatness?

Neither of them, for example, ever heard jazz; neither of them ever danced a one-step, a fox-trot or a two-step. And just think, neither of them ever knew a large symphony orchestra. What thrills would chill the blood of these two, if they could attend a school band or orchestra concert today.

Sixty-six years before Lincoln, Washington had passed away; but he, as well as Lincoln, knew well the music of the violin, the banjo, the harpsichord, the pipe organ, the fife and drum, and by Lincoln's time had come the reed organ. Singing, the oldest form of musical expression, was of course common to both of them. One of the signers of the Declaration of Independence, Francis Hopkinson, (the first real American composer and a good friend of Mr. Washington) once received this letter from G. W.: ". . . Alas! What can I do to support (your songs dedicated to me)? I can neither sing one of the songs nor raise a single note on any instrument to convince the unbelieving."

Nevertheless, our first president was a music lover. He seldom missed a concert or performance of the opera in any nearby city. His favorite opera was "The Poor Soldier," by Mr. Shields of London. To his little adopted daughter, Nelly Custis, he gave a harpsichord, costing one thousand dollars—a vast sum for those days—and on it she learned to play "The Wayworn Traveller," a song her father loved to hear.

But what of the barefoot lad from Kentucky (though we think of him as the railsplitter of Illinois where he afterwards settled and spent most of his childhood) who could lift a keg and drink from the bung; what brand or types of music flowered the pathway of this genius as he rose from poverty to the heights of world respect. There isn't a thread of suggestion in the archives by which the great Lincoln can in anywise be identified with music. He never danced. He never sang. He was not a patron of opera or concert. In her prolific writings since his death Mrs. Mary Todd Lincoln has revealed no intimation that her husband ever played a musical instrument. He seems to have been one of the few great men never visited by the Muse.

But surely Lincoln must have known "Yankee Doodle" which soared to the heights of popularity during his day. The fun of it must have amused him for he did have a droll sense of humor. And we can almost see that great stature thrilling to the strains of the "Star Spangled Banner," a song that Washington never heard. "Dixie,"

that happy picture of life on a plantation, is another outstanding symbol of the music of Lincoln's time. It is one of the songs the negroes used to sing in their slavery days. "Dixie" was first sung in 1860 and is therefore regarded as the product of the Civil War period. But music is by its very nature an expression of harmony—love. So the sorrow and distress of those days are not in "Dixie." It is pure sunshine.

Yes, February was a generous month to have given us these two great men. Their lives, their ideals, and their courage to carry them to conviction have shaped our destiny as a nation; and those ideals of independence, freedom, have borne the fruits of opportunity which we enjoy today, not the least of which is the privilege of instrumental music instruction in our public schools.

## Are You Worth Your Keep?

(From "The Advocate," Lincoln High School, Lincoln, Nebraska; Robert Beghtol, Managing Editor.)

"**Y**OU get your schooling free nowadays. When I was a boy . . . , and so grandfather continues. But, times have changed since father (or grandfather) was a boy. Theoretically the state pays for our education. If, particularly endowed with brains, we win a scholarship, the state clothes, boards, and rooms us.

If we are just average, (and most of us are) our parents must provide us with homes, clothing, and food. It costs us nothing but love, with which we repay our mothers and fathers. It is a well-established fact, however, that one cannot exist on love. Therefore, our fathers look after all mercenary matters. When receiving our weekly or monthly allowances, we little realize whose efforts have made it possible.

One girl receives ten dollars a month for lunches, tickets, club dances, everything except clothing and lessons in music and dancing.

Another student receives one dollar a week for incidentals, not including lunches. This student's parents spend, as an average, twenty-two dollars and seventy-four cents a month on their child. This average includes clothing, allowances, dentist and doctor bills, and music lessons. It is a comparatively small sum in itself, but over a period of five years it would amount to \$1,364.40.

"It costs us nothing to take advantage of tax-supported schools." True, but think of what it costs our parents. What an extravagance we are! But, maybe we are worth it in their opinion, certainly in our own!

## POEM of the MONTH

(From "The Pulse" of Washington Senior High School, Cedar Rapids, Iowa; Robert Downing, Managing Editor.)

### Wild Geese By Evangeline Dennis

I hear the sound of wild geese overhead.

They seem so far removed from earthly things,  
As southward bent, they wend their trackless way  
With slender necks and graceful, outstretched wings.

How do you know, oh wild birds of the air,

What trail to follow, whither it shall lead?  
As on you go undaunted day and night,  
Your only resting place the lonely reed?

Your plaintive call shall haunt me day by day  
Until the spring shall bring you back again.  
So, as you fade into the misty gray,  
I watch you far, and wish you well till then.

# Music as we Draw It



PLATE III  
*Prelude in C Sharp Minor—Rachmaninoff*



PLATE VII  
*Largo—Handel*



PLATE IV  
*Prelude in C Sharp Minor—Rachmaninoff*

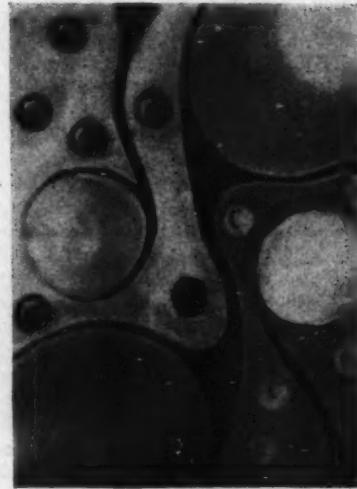


PLATE VIII  
*William Tell Overture—(Part I)—Rossini*



PLATE V  
*Prelude in C Sharp Minor—Rachmaninoff*



PLATE IX  
*Overture William Tell—(Part II)—Rossini*

concrete form to these rare and precious moments.

**A**s long as it is not possible for all of us to be creatures of the highest types, we must strive to be understanding and appreciative of the fine thoughts expressed in works of creative Artists. Thus, in high school drawing, it is necessary to strive to so attune the minds of the students that they are capable of receiving the lovely things which the world has to offer each one of them.

To be able to appreciate the finer things in life, it is necessary to have actually experienced the creative impulse as well as to be familiar with some of the more important processes which go into the production of the Fine Arts. It is a comparatively simple matter to teach the processes; to instill the creative urge is sometimes a more difficult problem.

Very often music gives rise to a more easily interpreted emotional stimulus than does a fine painting. Instead of bringing a work by Velasqueth, or Rembrandt into the class room, I have introduced instead masterpieces by famous composers so that my students might respond emotionally to the inspired musical selections. Or, stated in a more simple fashion, students listening to good music receive a part of the inspiration which the composer felt when he was writing it, and in turn the student feels an urge to create which takes the form of drawing in an art room. In a poetry class, the emotion might produce a fine poem.

Music and drawing have many other factors in common besides that of the creative impulse, namely: rhythm, emphasis, tone, balance, and harmony. Thus, the transfer of ideas from music to drawing is comparatively simple.

**I**n our study of music and art we started first of all with rhythm, which is easily detected in masterpieces. We counted out the beat and decided whether the music was written in 3/4, 4/4, or 6/8 time. Next, it was necessary to listen for accents. After this information was gained, a means of interpretation had to be decided upon.

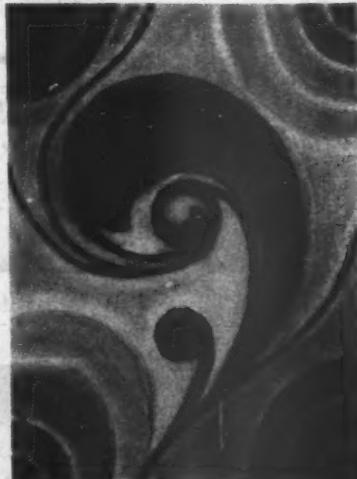
The explanation of the preliminary drawings is as follows. A very common means of decoration is the border pattern. Such a design has been defined as the repetition of a given unit at set intervals. The main rhythm or time of a piece of music might be defined in practically the same terms as the repetition of a given number of beats at set intervals, or in this case, measures. The problem then, for



MARIE LEWIS, M. A.

the art student, is to design a measure which can be repeated and so form a border. If the particular composition which we happened to be studying was written in 3/4 time, very often the students would make a measure with three different strokes, the accents being brought out by heavier lines, or a section of a stroke blocked in with ink. The type of line made for each beat is dependent upon the rhythm of the music. A sharp staccato piece will suggest angular,

PLATE X  
*Overture William Tell—(Part III-IV)—Rossini*



zigzag lines, while soft melodious rhythms seem to demand expression in flowing curves.

Sometimes, instead of choosing motifs from the rhythm, certain combinations of notes appearing in the piece suggest ideas which can be carried out. For example a low note with a jump to a high tone, then back to the low, might suggest a tall thin curve; a trill may demand a wavy line in the graphic arts. Sometimes counter melodies weave their way through

a strain. They are represented by extra lines weaving in and out of the main melody. Thus, the borders given as illustration have been made by one of the above methods of approach. See Plates I and II.

**T**HE designs made after the borders, were those which utilized more than a line with an occasional accent. They combined line, tone, harmony, rhythm and color. They were actual pictures.

As long as music presents its ideas in abstractions, it was very easy to carry the abstract ideas over into the abstract method of representation of line and form. Thus, if the music was sharp and staccato, the picture was filled with angular corners and strong contrasts of color and tone (light and dark areas); or, if the music was soft, and with a gentle rhythm, delicate colors were chosen with very little contrast in the value of the tone except for an occasional accent.

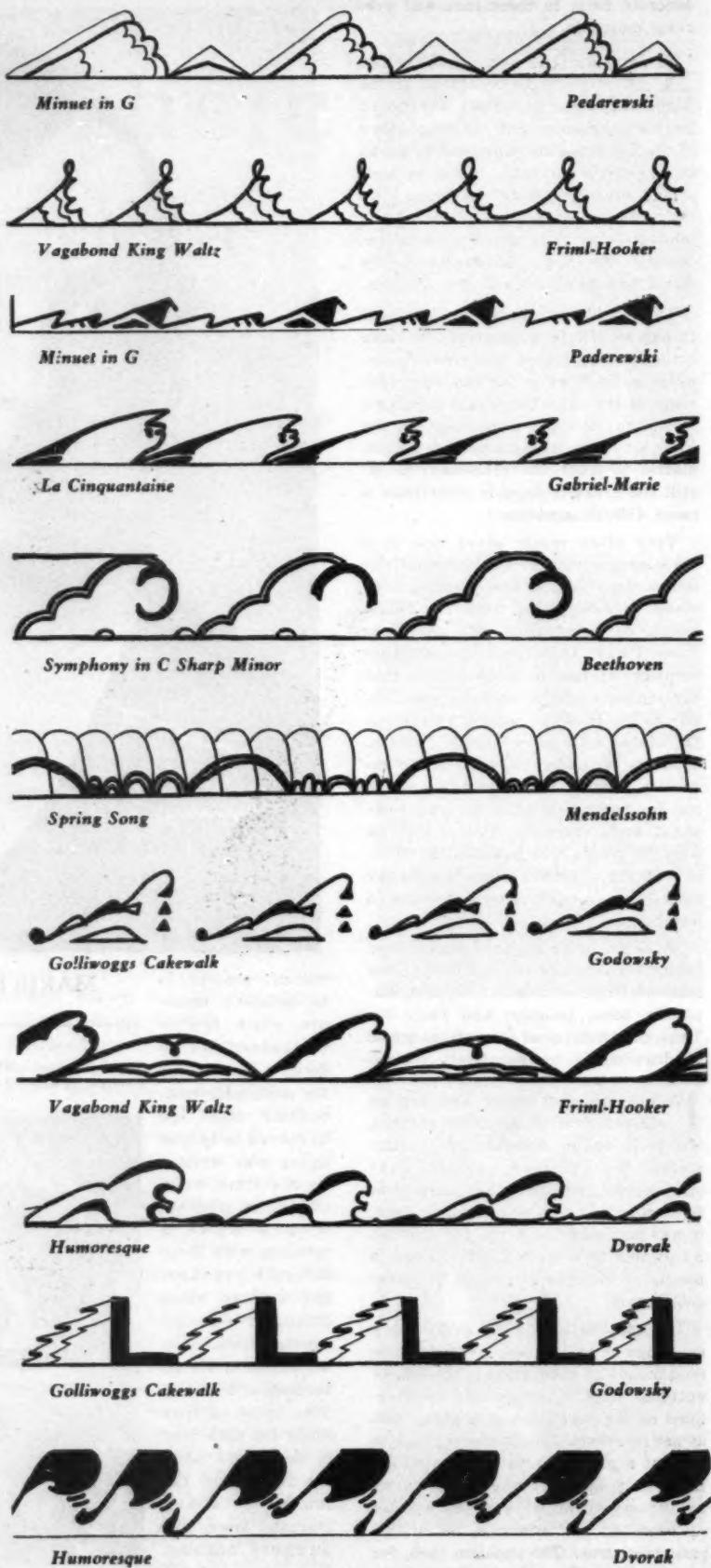
The sharp angular type of line is seen in the representation of the "Prelude in C Sharp Minor" by Rachmaninoff, which is forceful and dynamic. It is very easy to obtain a decided reaction from pupils when this piece is played. About the same response is gained as would be obtained from a storm with lightening piercing down through the clouds and rending the earth assunder. Such is the interpretation of Plate No. 3. (All of the examples of work which are included in this article were done by beginning students in Free Hand Drawing of Natrona County High School, Casper, Wyoming). A similar idea is expressed in Plate No. 4, though the finished product is entirely different.

It is practically impossible for a teacher to help students with this type of work because it must be an expression of the reaction which a particular piece of music has created, and no two of us react in the same manner. The teacher can only suggest a few things, which according to the rules of design should be given attention.

**A**FTER listening to Rachmaninoff's Prelude one of the boys designed Plate No. 5. Evidently, to him, the jangling of the notes; the accents; and the dominant rhythm were the factors which brought about his reaction which took this shape. The contrast of light and dark which gives tone to the drawing is a graphic representation of change of tone in the composition.

In direct contrast to Rachmaninoff's work is that of Handel. The "Largo" with its smooth sustained notes mov-

(Continued on page 45)



# Stage Fright

By Leo W. Moody

Musical Instructor, Scottsbluff, Nebr.

**H**OW many people do we know, who have ever done any public speaking, played solos upon an instrument, or even sat down in a large ensemble, who have not been subject to a greater or lesser degree of this tremendous unknown something over which we seem to have no control—stage fright.

Well do I remember my first attempt at playing a solo, in public as it were, and without any idea that I was about to approach something that almost put me out of the music business for once and all. This solo had to be memorized, and I put forth all of my best efforts at seeing that this memorizing process should be flawless; and, to convince my accompanist that she was in the company of a high class artist, I assured her that only one rehearsal would be needed. This rehearsal was held quite in advance, and I then forthwith proceeded to do my memorizing.

The final evening arrived along with an enormous crowd of about seventy-five music hungry people to hear the boy wonder do his act. Long before the appointed hour I was on the job and ready to perform, plenty of confidence that I could show them all just what were the wonderful possibilities of the flute. My accompanist arrived in due time, and after a little discussion of the number, she said, "You won't be scared. Will you?" I lifted my head with a sort of jerk, as this was the first time that such a thing had occurred to me. Of course I hastened to assure her that no such thing would be the case.

But right away I got to wondering. The more I thought about it, the more nervous I became. I peeked behind the curtain, and took a look at that crowd out there, and it looked to me as if there were a million of them all waiting to slay me upon the slightest mishap.

About that time I heard the pianist start the introduction and knew this was my cue to appear. I tried to smooth down my red hair, but it wouldn't smooth. I tried to get my breath, but it seemed there wasn't any to get. How I ever got on to that stage, I can't remember, but I do remember well that when I tried to

find my chin with that flute, I had to try about six times before I found it because it was going up and down at the rapid pace of about 600 per minute.

Then I started to blow, and my mouth was so dry I couldn't get it open. Well, I finally managed to uncork that cadenza, and it sounded just like the wind blowing through the bushes. Before I finished the theme (a slow andante), I was getting a vibrato that any radio soprano would give a lot to have.

At the end of the theme there was an interlude for the piano, and while this was being played, I almost passed out. I did not know whether to put my free hand in my pocket or what. My knees were so shaky that I couldn't stand still, so I started to walk. I tried to find my mother and see if she was as scared as I, but that great mass of faces was just a blur. I even imagined they were counting the freckles on my face. I knew they must be sticking out about an inch.

Finally we finished. "Never again would I attempt any such impossible feat as playing a solo for a bunch of unappreciative people."

Now everybody that heard that solo, said it was good, and when I asked if I looked scared, they all said, "of course not." I have since come to the conclusion that it was not as bad as I thought at the time, but what is more important, I have realized that this thing called stage fright is an important element to consider and should never be overlooked, especially at the beginning.

Today when solo competition is becoming a prominent matter all over the country, we often see youngsters attempting to play solos in contest and elsewhere who have evidently had no training whatsoever in "stage presence." It is a matter worthy of the same consideration, as the technic of the instrument or the tone, neither of which are neglected when an instructor is training a pupil to make a showing under competition. Breath control is an important factor in the proper playing of a wind instrument, and is an important part of stage presence. Let us take for example, a person, unaccustomed to making

speeches, being called upon suddenly to say something in front of a crowd. What is the first uncomfortable feeling that he will have? Short and rapid breathing. It only takes a few seconds for it to take effect. He begins to breathe rapidly, and is able to speak in only very short sentences. He stammers out a few words and sits down. Now with this same person, had he been accustomed to deep and regular breathing, and had he made it a point to continue this very deep and regular breathing just at the time when he did the very opposite, he would have found himself in a different predicament entirely. Try it some time. It does work.

Now what other important phase of this stage fright can be lessened by proper preventive measures. Simply this. When asked to play for the neighbors, as they happen in, do so. If asked to play a solo for Chapel at school, do it. It is hard we all know to play before one's friends, but do it. If asked to play at church, do it. In short, if you wish to become a solo player, and win prizes for playing, start early and get accustomed to playing before people, at all kinds of public and semi-public functions.

The time for spring contests is now approaching, and many young players will make their first solo appearances some time in the next few months. Now is the time to prepare, and do it by making the best of any and all opportunities. Learn the power of concentrating upon the instrument and upon the interpretation of the number. If a wind instrument player, make your deep breathing a regular habit, and see what a wonderful help it will be when you have to appear in public. Forget that the audience and critics exist, and then you will be able to do your best work. Very seldom does a player do his best work when playing a solo, unless he is capable of all of these things.

Many a prize has been lost by capable contestants, because of the absence of their normal control over their instrument, and many a player has left the stage with the remark, "that's the worst I ever played it." Careful analysis of these situations will many times show that "stage fright" responsible for it all.



# To Hear or not to Hear

By Thaddeus P. Giddings  
*Supervisor of Music*  
Minnesota Public School

**W**HAT does the band or orchestra player hear? What does he not hear? This is a very hard question to answer and it has to be answered differently for each player. There are many different things to hear in music and every pair of ears seems to work differently. The teacher's task is to show the pupil what to hear, how to hear it and then see that he does hear it. The pupil must do his share. It is hard work, of course, but a lot of fun besides. If being a fine musician were easy there would be a lot more of them.

#### Harmony

First, how do different people hear the noblest part of music? Harmony? Musicians may be roughly divided into four classes in their ability to hear harmony. The pianists lead. They are the worst. We will not stop to tell why. The orchestra and band players are next to worst. We will tell a few reasons later. The organists are better at this and those who sang parts in

school or at home are the very best. There are exceptions to this, of course.

#### Band and Orchestra Player

We will suppose he plays pretty well, can play in tune, can read music rather well, and is a pretty good member of the organization. You will notice that the words "pretty good" and "pretty well" are used. If he were perfect we would have nothing to say. The perfect ones need not read any farther.

First, do you hear what the other fellow plays? This is the root of the whole thing. It is quite amazing how little ensemble players hear of the piece as a whole. They are so apt to hear only their own part and not hear how it fits into the music of the whole piece. They usually hear the other players well enough to keep in time with them, not so successful in keeping in tune with them and there they stop.

Does your part ask you to play a tune? Do you hear the same tune in

some other place in the orchestra before, after, or at the same time you play it? If your band or orchestra leader should ask you to go through the piece the second time and play only the tunes, could you do it?

Should you be able to do this? Surely, if you heard the piece the first time you went through it. The leader should never tell the players where the tune is. If they cannot find it the whole ensemble should play it through again and then see if they can pick out the tune. It is great fun to do this. If your orchestra or band has never done it you better try it. You play the tune or a bit of it. Now you hear it over in the first violin section. Now the tuba may play a bit of it. Now the oboe may play it and change it a little. This is what makes music so interesting. The composer shows how smart he is in the way he treats the little tunes of which his music is largely made up.

Now when you have had your chance to play the tune what do you do? Do

you subside and let the next fellow have his chance? You are playing the accompaniment now. Few players do this unless they are told to by the leader. It would be far more interesting for all concerned if their ears were keen enough to find out these things for themselves.

#### Balance

Balance of a band or orchestra is a very difficult thing to attain. When the leader has to do all this it means that the players are not enjoying the music as well as they might. It means that they are not hearing it all and so they cannot like it as well as though they could hear all that went on about them.

A funny story is told of a professional orchestra that played at a concert where someone got up and told the audience what the music was about. After the concert was over one of the players came to the man who had told the audience about the piece and thanked him for telling it. He said, "I have played that piece many times and I never knew what it was all about before." Think of it! How much do you suppose he had heard of that piece? It is to be feared that he got very little fun out of his music. He might have gotten a lot of enjoyment as well as his pay if he had been able to hear a little better.

It is hard to hear everything but it can be done with practice. Whenever you play just pin back both of your ears and listen to everything that goes on. There are many people in this world who are so constituted that they can hear but one thing at a time. That does not get the musician very far along the road to musicianship of any sort especially the sort that gives the most pleasure, the ability to hear ALL of the music. It is only when one hears ALL of the music that one gets the most pleasure from music and pleasure is what music is for. The professional musician has a fine job in this world for his work is one that is pleasing in all its details. His ear is always hearing fine music, if he plays well enough to make it and if he trains his ear well enough to hear it.

#### Right or Wrong

How are you to tell when it is right? Just do the same thing one does when he hears a yarn. He listens to it and uses his intelligence. If his intelligence says it does not make sense he does not believe it. So with music of all kinds. If it is right it makes musical sense and one's musical intelligence, which grows by careful listening, will soon enable one to tell whether the music one hears makes sense or not.

#### NOTICE

*State Representatives of the National School Band and Orchestra Association and executives of all State School Band and Orchestra Associations are requested to please send to our official organ, THE SCHOOL MUSICIAN, as soon as possible, information for publication concerning the date and location of various sectional and state contests for both band and orchestra in their respective states.*

*The following is the first information of this kind to be received by THE SCHOOL MUSICIAN. It comes from Coloston R. Tuttle of Marion, Indiana, President of the Indiana School Band and Orchestra Association.*

#### Indiana

#### School Band and Orchestra

#### Contests

Northern Sectional, April 18  
(place undecided).

Central Sectional, April 18  
(Frankfort).

Southern Sectional, April 11  
(Bosse H. S., Evansville).

State Contest, May 1-2  
(Jefferson H. S., Lafayette).

player of a one toned instrument in a band or orchestra would be better off if he played the piano and listened carefully to what he plays so as to get used to hearing a lot of tones and seeing the corresponding notes at the same time.

#### Phrasing

Phrasing is often a weak spot. Here is where the early education of the player shows. Has he sung? As a sample, a band leader was conducting a band. The band was a nice big one and the pupils were playing well in some ways. Tones were good, intonation fine, but it did not make sense. The players just stopped any old place and took breath and there was not any meaning to the music. It was just a mass of pretty tones. The leader and the players never could have ignored the phrasing marks even the first time through if they had ever sung. This leader and these players should sit down and sing the music so that the phrases would make sense. A whole book might be written about phrasing and what it means in making fine music.

After you do know where the phrases begin and end and how long they are, do you follow the rule that the phrase usually swells a little in the middle and begins and ends softly? This general rule should be followed unless something else is specified. Does your ear tell you this about your playing and about the playing of the others around you? Does it also tell you to play smoothly and go from note to note without leaving a gap between tones? This is something that the ears of the players (or leaders either) seldom tell them.

So many players are so afraid that they will not get the first note of the phrase in time that they slight the last note of each phrase, leave a big gap and then explode on the first note of the next phrase. If their ears were sharp, players would never do this. It would sound so unmusical. This gap is left because wind instrument players seldom bother to learn proper breathing and cannot take a new breath quickly enough to do good phrasing.

#### Variety

When you play the same phrase several times do you always play it in the same way? Does your ear tell you that that is monotonous or does it just forget what it sounded like before and so accepts anything? Here is one of the fine points of musicianship and it depends wholly on the ear. If you listen very carefully to music that you like,

(Continued on page 47)



Mr. Gwilynn  
Davies,  
Supervisor  
of Music,  
Wilkes-Barre  
City Schools.

# Strides Forward in the Wilkes-Barre City Schools

By C. F. Nagro

THE city of Wilkes-Barre, Pa., is well known as a center of the anthracite industry and a mecca for lovers of good singing. The adult singing element consists of various representative groups of Welsh and German singing societies as well as representatives of many other nationalities.

The public schools have for many years been well in the front in developing love and taste as well as the ability to sing from the offsprings of the patrons of the city schools. The

art of singing is carefully and patiently imparted all the way from kindergarten to and including the high school.

The city schools for many years have also maintained a high standard of attainment in instrumental music work. The numerous orchestras and finely equipped high school bands give proof that the importance of this work is not overlooked.

When the school authorities undertook to teach instrumental music in classes, they did not dream that the

work would attain such proportions, besides giving full evidence that it was meeting with the full approval of the parents and friends of the public schools. During the first six months of class instruction fully five hundred pupils received lessons on the usual instruments of the orchestra or band. The lessons were given by the writer who taught the pupils in groups ranging from fifteen to twenty-five members. The work was brought about in the following manner: Those interested were asked to procure their instruments in several ways.

1. By asking their parents, if they did not already have an instrument.
2. By asking their relatives if per



C. F. NAGRO  
Asst. Director of Music



This Junior Violin Group is doing some fancy bowing.



chance they might have one stored away or placed in the attic to become totally ruined or forgotten.

3. By procuring in any other way they could procure them, such as the "On Sale Plan," etc.

The above method of procedure resulted in an array of instruments as never before witnessed by the instructor. Instruments were brought in all shapes and sizes, from home made violins to fifes, cornets and trumpets with sticky, unmovable or springless valves and other damages familiar to instrumental teachers. Clarinets were brought to the classes without keys, reeds or even mouthpieces. These hindrances to progress were not allowed to mar the success of the work for within a few weeks, suggestions and assistance resulted in fairly well organized classes with only a few of the above enumerated difficulties still to be corrected.

In order to offer this service to a large as possible number of children, the groups met in various centers throughout the city. No limitation was set before the pupil in order that he might be permitted to join the group. If the instrument he wanted to play was one of the orchestra or band family he was permitted to join the classes. The lessons were given and are at present continued during school time, as this work has proved its worth as the equal with other courses on the curriculum.

At the present time in addition to classes at various centers, the School Board or recommendation of the Superintendent has granted permission to conduct Saturday morning classes which further assist in developing our boys and girls who show special aptitude in the study of their favorite

*Nothing but boys in this Wilkes-Barre High School Band. At the extreme left is Mr. Nagro, and at the right are Mr. J. P. Breidinger, Principal, and Mr. Davies.*

orchestra and band instruments. This feature is highly commendable on the part of the school authorities and is bound to give rich returns.

The following has been our program in the development of this work:

1st. Our slogan "Music for everyone and everyone for Music." (Adapted)

2nd. Classes begin with the fifth grade.

3rd. Every school should have its own orchestra.

4th. Development of the grade school band continued.

5th. To develop interest in other instruments which should be found in the orchestra or band.

6th. To develop a standard of in-

strumentation for high school orchestras and bands. On recommendation of the Supervisor of Music, the Board approved the purchase of 29 orchestra and band instruments such as the flute, piccolo, oboe, bassoon, melophone, sousaphone, viola and violoncello, etc. These to be used as a regular means of perpetuating the development of the Junior and Senior orchestras and bands in the high schools.

7th. Annual demonstration and combined class concert.

8th. Last but not least: To encourage development of the community orchestra and band so necessary and indispensable to any city or fair size town, in order that the work of the school may not be dropped after the boy or girl leaves school.

### *Our Error*

Did you read that splendid article in our January issue, under the caption "Blind—Yet They Play"? We thought it a very interesting story. But we did make one mistake which we would like to blame on the printer, but we won't. The article was written by Mr. Lloyd Funchess, instructor in reeds at the Louisiana State University and not by Mr. Caldwell, as we mistakenly gave credit. Our apologies to Mr. Funchess.

Several teachers and students of the Marshalltown, Iowa, Senior High School made a trip to Waterloo, some

to take part in and some to listen to the first concert of the Waterloo Civic Symphony Orchestra this season.

E. Keith Richter, director of instrumental music, is a member of the first violin section, also H. K. Miller, Junior College instructor, and Russell Martin, '31, are both playing in the viola section.

Two of the students at Marshalltown, Eleanor Walker and Laurance Smith, took this trip as a reward for making the highest grades in a test given recently to members of the Junior high school orchestra.



*Hans Sachs, Eva, Walther, Beckmesser, David, and Magdalene as Nürnberg Opera stars recreate them.*

# Die Meistersinger von Nürnberg

HOW many times have we told the stories of Richard Wagner! And how many times again shall we tell them, over and over, before his greatness is grasped by those who know him not or before those who know him best shall weary of the telling?

The rich panorama which Wagner unfolds before our eyes in "Die Meistersinger" is as instructive as it is amusing, and of this whole picture we have a comprehensive sketch in the overture. Here we find allusions to the principal figures which are to appear in the comedy: the mastersingers, art-loving tradesmen, with their revered Hans Sachs; the ardent lover, Walter; the coy Eva; the silly and jealous Beckmesser, hide-bound by theories and rules; and the good-natured apprentices—all come in for a little share, one after the other.

This is a tale of human folk which Wagner reserved for the very close of his great career. After he had finished all the others, even the titanic Nibelungen series, to rest himself, as it were, he wrote of the Mastersingers



*Eva crowns the victor in the contest of song.*

and of dear old Hans Sachs of Nuremberg. "Die Meistersinger" was Wagner's only comic opera. By that we mean merely that it is not a tragedy and that it dealt with simple human kind.

It must be remembered that the Mastersingers were not invented by Wagner. They were men of flesh and blood, real guilds of singers in Nurem-

berg, that exceedingly interesting city of old Germany, which, by the way, is quite as interesting to the tourist of today.

Wagner's sketching of these ancient worthies is absolutely accurate. Hans Sachs, the cobbler, lived in Nuremberg from 1494 to 1575.

The real Mastersingers were poets from the trade guilds of Germany, whereas the Minnesingers we read so much about were mostly of noble birth and lived in kings' courts or wandered from castle to castle in the age of chivalry.

The golden age of the Mastersingers' Guild was about the time of the Luther reformation. All classes of citizens were seized with the mania

for making verses: tailors, merchants, blacksmiths, weavers, shoemakers, town clerks, doctors, and schoolmasters. The guilds held their regular meetings, at which they criticized each other's productions. They composed their verses according to strict rules, rather than the expression of the spirit of poetry. The music to which the verses should be set was constructed

# By Edith Rhetts

with the same industry without inspiration.

A few summers ago I had the pleasure of hearing "Die Meistersinger" in Nuremberg, and of meeting the singer who took the part of Hans Sachs. He described it as the most thrilling event of his career to be for a while the man whose memory is held so dear in his native city. Other principal characters, especially Pogner and Beckmesser, were real historical personages, as was also Walter von Stolzing, the composer of the Prize Song.

The old church of St. Catherine, once really the meeting place of the singing guilds, has now been transformed into a theater, where it was my good fortune to see some of the dramas of Hans Sachs produced in their primitive manner.

Richard Wagner, the founder of the Music Drama, had suffered persecution all his life because he had tried to do something new, and his strange, new music (as they then called it) would not fit into the scheme of rules prescribed by the classical composers.

An old man now, victorious at last, one can easily imagine a humorous twinkle in his eye and a smile that was tired and a little bitter as he created the character Walter, whose battle with rules was strangely like his own had been.

Out of this setting Wagner created the most perfect grand opera masterpiece in the world. By this we mean that the music and the drama are equally sane.

Many of the foremost musicians of the world were present when Wagner occupied a box at its first performance in 1868, with King Ludwig of Bavaria.

The overture begins at once with the theme of the Mastersingers—pompous, stolid, and sturdy. This soon gives way before the proud "banner" of the Mastersingers, emblem of the group spirit of the tradesmen musicians.

Throughout the drama these themes are heard wherever the Mastersingers appear.



Hans Sachs, the Shoemaker, (really).

Early in Act One, in the Church of Catherine, in Nuremberg,

*"While the hymn was  
soaring high to  
heaven  
There came an interlude  
of human love.  
In the last pew was Eva,  
sweet as Spring,  
Breathing the perfumed  
breath of Paradise.  
Against a nearby pillar  
leaned a youth,  
A brave Franconian  
knight of growing  
fame,  
Walter von Stolzing...  
But little of the service  
did he note:  
Long had he gazed at  
Eva from afar."*



Walther admires Eva.

The Old  
Church Still  
Stands in  
Nuremberg.

This love theme appears in the overture, first as a motive of longing and finally blossoming into its fullest glory during the "Prize Song."

The lean-featured Beckmesser, town clerk and master of strict rules, also looks longingly at Eva, for her hand is to be given as a prize in the contest

of song tomorrow, and with it her father Pogner's vast estates.

Beckmesser is appointed a judge when Walter sings before the Guild, and his crisp theme of ridicule appears in the overture. Toward the close it is heard many times (if your ears are sharp enough to pick it out from the several others which are heard at the same time.) Always it seems to say: "This is not the right way! This is not the right way!"

Between these two extremes of genius and criticism stands the benign Hans Sachs, struggling to direct the one and to soften the other.

The tale of human interest unfolded in this drama is life-like and full of humor. And the pageantry afforded by the assembling of the guilds in the meadow for the contest of song makes this probably the most unusual and beloved of operas.

The drama is a happy comment on the thought that art is progressive and victory is assured for really sound and well-directed genius. At the same time, the quaint little "Dance of the Apprentices" and the numerous other jolly tunes make this a delightful opera for young people.

Writing of his poverty Wagner said, "My operas were to be heard right and left; but I could not live on the proceeds. At Dresden 'Tannhäuser' and the 'Holländer' had grown into favor; yet I was told that I had no claim with regard to them, since they were produced during my Capellmeistership, and a Hofkapellmeister in Saxony is bound to furnish an opera once a year! When the Dresden people wanted 'Tristan' I refused to let them have it unless they agreed to pay for 'Tannhäuser'. Accordingly they thought they could dispense with 'Tristan'. Afterwards, when the public insisted upon 'Die Meistersinger', I got the better of them."





*The youngest is four, and the oldest is twelve. If they have musical talent they find it in these early years, and learn to love it.*

# My Rhythm Band

By Ruby Duel

MUSIC in the form of a rhythm band meets an urgent need in the school life of boys and girls in the kindergarten and primary grades. It awakens in the children a love and appreciation for the beautiful; it is a channel through which these wiggly little creatures who are not accustomed to sitting still can work off their surplus energy, thus a wonderful aid to the teacher in handling her discipline; it gives them a foundation in rhythm and music which helps them all through their school life; and it gives children experience and opportunity to develop any latent ability which they may have along these lines.

My rhythm band at the Robert Morris School, Chicago, (Ill.) has met every one of the above needs for the past three years. One little boy in the first grade who was always "out of tune" in the singing class has at last found his place in the realm of music, for he stands up in front of the class with a baton in his hand and a smile on his face leading the band and keeping perfect time. I no longer invite him to be the audience when there is company. The music which this band has learned consists of simple but worthwhile melodies.

A pair of twin boys, who have been misfits and the bane of every teacher's life since they entered school, have made remarkable progress on the vi-

lin and carry the air together with the xylophone players and are a valuable asset to the band. I have discovered them using their spare moments to help the younger children so that the band will be a success. Since entering the band, these boys are taking a new interest in their academic work, because they want to play in the band and they know that they must finish their other work first, in order to do so.

THE younger children who beat the time with sticks, triangles, castanets, cymbals and tamborines gain a sense of rhythm which is necessary in their singing and music work all through the grades. They also get a number sense in this way, for often times they are required to strike only

on the first beat of every measure or perhaps on the first and third beats.

If any of these children are talented in music, this is an opportunity for them to find themselves. Many a child who is too bashful to sing in public will enjoy carrying the air on the xylophone or playing chords which harmonize with the melody which the xylophones and violins are carrying. Quite frequently in an emergency, when one of the xylophone players is absent, another child will volunteer to substitute for him and very often with remarkable success.

The Morris Rhythm Band includes the children of two primary rooms (1B and 1A) and the Kindergarten. There are approximately one hundred twenty children in this band. The in-

(Continued on page 31)

# Chopin's Preludes

By Theodora Troendle

SOME months ago I wrote extensively and in detail on the so-called "Raindrop Prelude" so that in this present article we will pass over this famous prelude (the 15th in the collection of 24) and consider preludes 20, 21, and 22.

Prelude 20 is like a slowly moving religious procession on the streets of Poland. It must be played with the steady rhythm as if slowly marching feet and passing majestically die away in the distance. There must be a grandeur and solemnity despite the brevity and the piece must suggest orchestral rather than piano music. To achieve this effect requires perfect control of one's dynamic powers. Each majestic chord must diminish so gradually, yet imperceptibly, that at the end you are playing the most perfect pianissimo—clear, yet sounding very far away.

Now for several words of caution! Do not play too rapidly! Count 4 to each quarter note so that the dotted 8th with its supplementary 16th receives the same time value as the quarter notes. This is a common rhythmic error and should be carefully avoided. Secondly, make your top notes sing, even when you are playing fortissimo and last of all be very careful that your pedal is clean and that no overtones sound through from one chord to the next. In measure 3 one often hears E<sub>b</sub> in the melody line instead of E<sub>#</sub>. The chord is a C major one and is important in the following modulation. Play your chords with weight but with perfectly relaxed arms, and they will sound full and round without the stridency one so often hears.



Theodora Troendle

Prelude 21 is a charming composition perfect in form and in melodic line. The left hand figure is troublesome. To achieve a perfect legato practice the left hand alone without pedal until it goes quite smoothly. Pedal can be used on the first and

third beat during the first 16 measures. Though my edition (Peters) has pedal merely on the first. Commencing with measure 33, there is a legato figure in double notes in both hands. These are difficult and again I suggest that you practice them separately without pedal so as to achieve a clean, smooth legato. The last 14 measures are difficult because of the extreme simplicity of the structure. Where the left hand appears alone, it must have a cello-like quality of tone and nuance; and must not be blurred by excess pedal.

Prelude 22 calls for considerable strength and endurance as well as fervor. The composer gives not definite indication as to tempo as "molto agitato" might be achieved in a variety of tempo. But the piece is generally played quite rapidly, as rapidly as you can play with strength and precision. It should gather momentum and energy as it moves along, reaching the height at measure 18, dropping down slightly at measure 24 only to renew at measure 26 with renewed vigor. Measures 34 and 35 can be played with considerable retard, the only retard in the piece, so that the last 8 measures sound vigorous and sustained to the end. Chopin with his almost effeminate delicacy of perception was capable of composing music vigorous almost to the point of slavic brutality. This composition is an example of complete abandon of a wild unreasoning raze, a throwing off of all restraint. Before you can make your listener shiver, appropriately, however, you must master in very cold blood all details of execution so that this extraordinary piece of piano music will glow with its inherent vigor.

Let Miss Troendle  
Help You  
If You Have Difficulty  
in Performing a  
Certain Piano  
Composition



# Pointing for the Contest

By John H. Jaquish

Director of Instrumental Music, Atlantic City, N. J.

THE success of any competing band or orchestra regardless of its preparation, or accomplishment, is entirely dependent upon the director. The old adage, "No ensemble is any better than its conductor," is as true today as it was years ago, and it will continue to be the standard by which differences may be judged as long as the human element remains in these ensembles.

It is quite futile for anyone to definitely outline the necessary qualifications of an excellent maestro. However, the basic requirement can easily

be termed musicianship. His musical background, experience, ability, personality, knowledge and general make-up as a director are the determining factors. Yet, with all of these valuable possessions, our leader may fail to measure up to the high standards we would like to have him attain. He not only must possess such qualifications; but in addition, he must have the power to convey this vast collection of musical experience to his charges or players. In other words,

he must be a master of the technique of the baton.

Time after time, we have seen at our State and National Contests, organizations which have superior physical equipment, excellent musicians thoroughly drilled and rehearsed; in fact all of the essentials necessary for a high rating, but failing to make one because of the handicaps of the leaders. Conducting is an art which is not easily acquired. Conductors, as well as musicians, are born, not made.

### Are Contest Numbers Too Difficult?

**C**ONSIDERABLE criticism is heard from both the professional musician and our own band and orchestra directors that the contest numbers are too difficult for school performers. Of course, the average conductor has not an actual vote in the selection of the required number for State and National Contests, but certainly every leader planning to participate in a contest has the privilege to make known his objections to the selecting committees. Mr. C. M. Tremaine, of the National Bureau for the Advancement of Music, has recently made a special appeal through the columns of *THE SCHOOL MUSICIAN* for all leaders to take an active part in recommending suitable contest numbers. If anyone has a grievance on this question, now is the time to act.

Naturally, it is impossible to please everyone, and no matter what numbers are designated as required, there shall always be a possibility of dissatisfaction. However, there may be some truth to the fact that our high school bands and orchestras are attempting to play too difficult music. We all know the temptation there is in selecting something big, and we have all experienced the glory and the pride of reading the "heavy numbers" on our past programs.

Nevertheless, there is a technical limit to our young musicians, and any leader who is capable of determining this boundary and is sane enough not to exceed it, is indeed to be congratulated.

In selecting a contest number then, let us base our entire consideration upon the capabilities of our individual players rather than the attractiveness of the composer and the prestige gained by playing such a selection. Remember, a number exquisitely played, no matter how simple or difficult, is worth many more points than one displaying technique and technique only.

### Mapping Out Our Rehearsal Time

**A**FTER the director has thoroughly studied his score, and has marked with red or blue pencil the bowing, phrasing, special markings, and changes which he deems necessary, all is in readiness for the rehearsals. How are the rehearsals to be conducted? Right here, Mr. Leader, let us sit down and figure out exactly how many rehearsals we may hold; how many minutes we may allot to each rehearsal; and finally the total amount of time (stated in minutes), we have at our disposal for the development of our contest numbers.

Our next step is to determine the nature of our rehearsals and subdivide the time. Some directors believe in spending most of the time with full band or orchestra rehearsals; others take the opposite view; and still others have no plans or ideas about the matter at all, and just trust to luck.

The following suggested plan has worked out to a good advantage. It overwhelmingly favors the sectional and inter-sectional rehearsals in preference to the full ensemble. It consists mainly of (1) a very few full ensemble rehearsals at the outset, perhaps only sufficient to establish the various tempi in the minds of our performers and to indicate a general idea of what is to be expected; (2) a large portion of time to sectional rehearsals, and (3) the remaining time with the entire group. For convenience, let us assume that we have fifty rehearsals of sixty minutes duration at our disposal. Our plan in percentile would be as follows:

No. of Rehearsals	Kind	Per Cent of Total Number	Minutes
5	full ensemble	10%	300
25	sectional	50%	1500
5	inter-sectional	10%	300
15	final full ensemble	30%	900
50		100%	3000

As stated before, the first five full rehearsals are merely for the purpose of introducing our new contest numbers. The real task of preparation is solely confined to the sectional meetings. At these rehearsals, the orchestra, or band, is to be divided into groups according to the instrument.

An objection may be raised that it is utterly impossible for the director to personally take charge and work with the several groups. In the large school systems, most conductors call upon their instructors and assistants for this purpose. A splendid plan if you have this situation.

Another plan is to interest and to invite your local professional musicians and teachers to gratuitously assist you. Do not think this impracticable, for it is being done quite generally. If neither of these plans can be followed, there is still the possibility of employing your own first chair boys and girls to act as sectional leaders.

### This Is Neither Time Nor Place for the High Hat

**T**HE importance of the sectional rehearsal cannot be too strongly emphasized. It is the director's workshop, where he is privileged to remove his coat and vest, unfasten his collar, roll up his sleeves, and plunge into his laborious task. No technical problems within the limits of the av-

erage high school boy or girl should be a barrier for prize-winning organizations.

Scale passages, arpeggios, awkward fingerings, complicated bowings and phrasing can be eliminated by drill. It is surprising the amount of drill our high school musicians can endure, and how well they enjoy it, providing it is administered properly. In case a player is incapable of executing certain passages, and displays little hope of playing his part in time for the contest, the director should feel absolutely free to simplify the part.

It may even be necessary to give individual help to students occupying the last chairs. If so, have the musicians who hold the first chairs assist in giving these less capable players the necessary instruction. In all, every possible effort should be made to master the technical difficulties, before proceeding to the next step of inter-sectional rehearsals.

### Group Rehearsals for Sections Having Unison Parts

**T**HIS procedure is to gather into groups those instruments which are playing the same parts either melodiously or harmonically. For instance, if the first violins are doubled on certain passages by the flute, clarinet, trumpet, or any other instrument, then these instruments must be brought together for unison drill in order to arrive at an unanimous agreement of the interpretation.

In other words, any two or more different instruments which are playing in unison or octaves the same part regardless of length (a few measures or an entire strain) must be satisfactorily checked by the director or sectional leaders. It is by this process that any band or orchestra may be relieved of that common fault found in most amateur organizations—poor intonation.

This method must extend through the entire instrumentation of the band and orchestra even to the tympani and the basses. In checking the instruments which are doubling the harmony parts, such as the horns, saxophones, trombones, etc., of a band, a little difficulty is encountered between instruments having different rhythmic patterns. Nevertheless, the method is a sound one, and will doubly repay all your efforts.

### Balancing of Sections Is Important Final Touch

**N**OW for the final touches! We know how each section will sound; we know practically what each individual can do; we know how each important melody and countermelody

(Continued on page 44)

# How to Play the Contest Numbers

## Overture—*Phedre*

Jules Massenet

Recommended Required Number Class A  
Bands, State Band Contests

By EDWIN FRANKO GOLDMAN  
*Conductor, The Goldman Band*

THE first movement of this overture, the *Andante Molto Sostenuto*, should be taken eight in the bar, and, to get the proper effect, the marks of expression should be carefully adhered to. The first six bars continue eight to the bar. The following two-four bar should be counted as a four-eight bar. The bar, in common time, following the two-four bar should be taken in four. From letter A to letter D there is a fine opportunity for some very delicate playing. From the beginning of the overture right up to the *Allegro*, letter E, the notes should be well sustained, particularly the quarter and eighth notes. The marks of expression, the little crescendos, etc., should be carefully observed. From letter A to letter D, as mentioned before, should be played in the most delicate and sustained manner. The sixteenth notes in the melodic part should not be rushed and the eighth notes should be played very evenly and almost like quarter notes. At letter C in the accompaniment the sixteenth notes should be played very lightly and evenly. At letter D we revert again to eight in the bar as at the opening of the overture. Here there are only five bars, whereas at the start there are six. The two-fourth bar here is again played in four-eight time and the following bar, which is in common time, is played in four.

With letter E the *Allegro Appassionata* starts. This movement is in alla breve. The first note is fortissimo and all the accompanying instruments go immediately into a sudden pianissimo except the instruments which have the melody. They play fortissimo. There are some stirring climaxes in this movement and, if the marks of expression are carefully ob-

These Interpretations By Our Leading Authorities Should Help You Much toward winning Coveted Glory

served, some fine effects can be achieved. The little accents should be watched carefully and the sudden changes from fortissimo to piano, etc. In the third bar after letter G we come to a *cedez un peu* (*poco piu lento*) and at this point a new and beautiful melody enters. A little slower tempo, as indicated, must be taken here. Here is an opportunity for some real expressive playing. A great deal of passion can be exhibited in this movement. At letter K great care must be taken not to cover the voices that have the melody. The original tempo of the movement is here resumed in the third bar after letter J. Three bars after letter L the Basses and Bassoons have a run which should be played clearly and lightly even though there is a forte written. The only suggestions that can be offered for the balance of this movement are that the marks of expression be closely adhered to. Again, at letter O, the melody instruments must predominate and the accompanying voices be very soft. Again at letter P the bass instruments have an important part which must be lightly played. At letter R we again come to the *Andante Sostenuto* similar to that in the beginning of the overture. The melody of four bars of this movement are for one solo Clarinet alone and in the bar before letter S the solo should take it very slowly and sustain the notes well. At letter S we come to another *Allegro Appassionata* in alla breve time similar to the previous one. At letter U we come to a *piu mosso* which works up steadily to a great climax at letter X. At letter Z we again have a few bars to be counted eight in the bar.

### A Few Suggestions to Conductors

This overture depends entirely upon its interpretation for whatever success it might achieve. Wherever the eight-eight time occurs it is suggested that the conductors give two down-beats, then two beats to the left, two beats to the right and two up-beats. Where the four-eight bars occur use two down-beats and two up-beats. From letter A to D make every possible effort to secure the most beautiful possible quality of sustained tone. When the *cedez un peu* (*poco piu lento*) occurs, after letter G, I would suggest that a tempo rubato be indulged in. That is, do not adhere too strictly to a given tempo. This movement should be rather elastic in tempo, but not exaggeratedly so. The overture gives good opportunity for contrasting effects. There are moments of beautiful quiet sustained passages and others of fiery outbursts.



## "Song of India" from "Sadko"

Rimsky-Korsakoff

Required Number for Class C Orchestras

By CHARLES B. RIGHTER  
*Associate Professor of Music, State University of Iowa*

THE difficulty of this number rests very largely in its simplicity. That is to say, the material out of which it is built is so meagre, both harmonically and melodically, that the greatest care must be exercised in piecing these materials together, in order to preserve the true character of the work. The problem of the orchestrator has been to retain

this characteristic simplicity, and this in turn becomes the chief problem of the conductor and of the players themselves.

The time has fortunately passed when mere noise could be accepted as a substitute for accuracy in reading, purity in intonation, and skill in the treatment of the more subtle musical elements. Contest committees are to be commended whenever they select numbers such as this which place a premium upon technical detail and sound musicianship. While our contest lists may still contain much that is of doubtful worth, these lists show distinct improvement from year to year.

A glance at the score of the Song of India will convince one of its inherent simplicity. The theme which is stated in the first eight measures is repeated again immediately, and once again near the close. A second theme which opens at measure seventeen, is repeated no less than eight times in the course of the number. The only additional thematic material is that which extends from measure thirty-three to measure forty. Accompanying these very simple melodies we find on the one hand a continuous rhythmic-harmonic understructure in eighth notes and, in the wind, sustained harmonic parts in a variety of rhythms. Only occasionally do we find a bit of interesting counter melody, and then it is for only a measure or two.

The chief concern of the conductor here as elsewhere is to secure a proper balance between melody and accompaniment. To accomplish this, it might be well to make a careful study, through experimentation, of the "coveting qualities" of the various accompanying choirs. For example, to take the lower strings alone at the beginning and balance them against the melody voices, will show the director something of value and interest about this type of accompaniment. Next, bulk all of the sustained accompanying voices in a like manner against the melody, or even hear all of the accompanying sections together without the melody; then the melody alone; then all parts together. Some such plan as this is absolutely necessary, not only for the guidance of the director but also for the instruction of the members of the orchestra. Dynamic proportion means little to the average player, and the only way that its importance can be made real is through the old method of trial and error. The director who can indicate to all of his players at all times the exact amount of tone needed, is indeed a clever fellow. A safer method, particularly when fine tonal differences are im-

### Official Association Notice

Entree number one on the selective band list for the National Band Contest is "Courts of Granada." It has been decided by the Band Division of the Committee on Instrumental Affairs to make certain cuts from the score in order to bring the number into practical playing time. These cuts are as follows:

Omit "March to the Tournament" (as it is repeated in the Finale).

Omit "Meditation" (part of which is repeated in the Finale).

Omit repetition in the "Serenata."

In other words, play the "Introduction," "Serenata" (without repetition) and Finale. This reduces the playing time to a fraction over ten minutes.

portant, is to have each member of the group trained to an appreciation of the real nature of the problem and to the exercise of judgment.

So far as possible the instrumentation called for by the score should be followed with no doubling except in the strings. This would give us eleven woodwind and brass players, one or two percussion, and strings in proportion. An added number of strings might well be used, however, so long as a balance is maintained. Unless instruments are missing the piano should not be used, and in any case it should be used very sparingly on accompanying material only. To use the piano part as written from measures one to eight, for instance, would be a travesty.

Attention should be called to the importance of the players thinking phrase-wise. There is a constant tendency on the part of amateurs to introduce accents, crescendi, and all manner of variations both of intensity and of movement into their playing, not for reasons of expression, but merely for convenience in execution. Examples of this tendency will be found for the melody instruments in the first section, again after No. 2, and after No. 6. It is no less important that the accompanying voices also observe this point. In measure thirty-three the sixteenth notes must not be hurried unduly, and in this and the following measure, the greatest attention should be given to intonation.

It is difficult for the writer to see any reason for assigning two clarinets to a single part almost through-

out this number. Clarinets cannot play well enough in tune when playing in unison to justify such a practice, not to mention the factor of over-balancing other important parts. It might also be suggested that an oboe could carry better alone some of the melodic material assigned in the score to trumpets alone or to trumpets with oboe. For example, measure three (First Trumpet and Oboe); measure nine; and measure fifty-six.

Finally, it is extremely doubtful if any good purpose will be served by the inclusion of saxophones, for which parts are available although not appearing in the score.

While there are a number of minor points which might be raised regarding this score, the chief problems are those which enter into the preparation of any standard number. If conductors will thoroughly familiarize themselves with the parts in the score, studying each part through from beginning to end, comparing from all angles the effect of each part alone and in combination with other parts, giving ample thought to matters of attack and release, subduing in proper proportion the various accompanying voices, and experimenting with the actual effects produced by mutes, spiccato bowing, pizzicato, and the like; there is little likelihood of the result being anything but technically adequate and musically satisfying.



### Prelude to Faust

Gounod

Required Number Class C Bands,  
National Band Contest

By HARRY F. CLARKE  
*Supervisor of Bands, Cleveland, Ohio*

**A** SHORT introduction, written as an afterthought after the completion of the opera takes the place of the usual overture. The first part expresses the brooding of Faust; the second part is a simple presentation of Valentine's Aria in the second act. This aria is not found in the original French, but was first used in an English performance in London, 1864.

The first part opens with full band FF on F concert followed by an unfolding meditative theme. At (1) we have a repetition of the first group of phrases, opening with full band FF on A flat, and carried out a minor third higher. A second theme at (2) suggests the continuation of the complex doubts and temptations which torment the waking hours of Faust.

Life has been a failure and Faust considers drinking poison and ending his misery.

From (3) to (4) this theme is developed, building up from (4) to a forte climax at (5) the diminuendo beginning one measure after (5) continues to (6).

The second part of the prelude opens at (6). Here Valentine's song is heard (principally in the baritone) until at (9) a few tranquil measures of smoothly played triplets brings us to the last three and one-half measures, written in religioso style.

#### Rehearsal Notes

This arrangement by Mr. Richard L. Halle is an excellent one, adaptable to small bands and demanding careful consideration by the large bands. The only reason for suggesting experimentation is to stimulate interest which will lead to uncovering some of the beauties of Gounod.

The attack and release of the opening chord for full band must be precise. The entry of the bassoons and clarinets supported by the saxophones in the second and third measures should not be rough or boisterous. This time should unfold, smoothly, without breaks, in non-staccato or legato style. The second alto saxophone in measure four, the first alto saxophone in measure five and the basses in measures six and seven should stand out in relief, the band sustaining the last quarter in measure seven into the eighth measure without breathing.

The same remarks apply from (1) to (2).

The entrance of the first horn, baritone and alto saxophone at (2) should be as one instrument and with solo tone. In the following measure the band may have a tendency to increase in volume beyond proportions as the first cornet, trombones and basses come into the picture. A smooth entrance will increase the effect of the building up to the FP. Considerable drill may be necessary on this spot for bands which have not had proper preparatory training in chord drills.

At (3) organizations rich in lower woodwinds may try elimination of the brass for four measures, the tuba and baritone coming in pianissimo with the first horn, four measures later. By holding back on some of the instruments and having them enter later, bands with complete instrumentation may build up gradual crescendo adding in volume by other means than blowing louder.

Pure intonation must be stressed from (4) to (5) otherwise as instruments enter and volume increases in-

tonation will suffer. The fourth, fifth and sixth measures after (5) must be played smoothly, "splicing," the parts together. The third trombone may take the first tuba part in the first half of the sixth measure. How these three measures will stand treatment depends on the instrumentation of the band and the musicianship of the conductor. In a large band with a well balanced reed section it may be possible to eliminate the brass altogether.

At (6) the arrangement calls for B flat fluegelhorn and baritone in the melody. This should sound very well; if the melody is played on a cornet or trumpet the result will not be so good. If the baritone player has a good solo tone it is preferable to let him have it to (7). This melody could be very effectively done on the trombone if the player is capable. The slurs in the solo part compel legato playing, but some liberty is allowed if we follow the phrasing (vocal style) as in The Aria of Act II.

A slight building up of the supporting chords on the fourth beat preceding (7) is desirable.

The accompaniment from (6) in triplet form should not be staccato or heavy enough to compel the soloist to force his tones. The French horns and altos will be the heavy offenders in this regard. If at (6) the clarinets are sufficiently strong enough to bring out the triplet accompaniment, the horns may sustain their tones with good results as is done in the orchestral score.

Throughout harmonic progressions should be clearly defined. They are simple enough. Every member of the band should understand what he is trying to play.

If we open at (6) with baritone or trombone the cornets may enter at (7) (not too heavy), the entire band building up to a good forte at (8), the supporting chords on the fourth beat before (8) to be well sustained. Judicious use of a cymbal may be tried on the opening chord at (8). Experiment by striking a single genuine Turkish cymbal with a wool-covered bass drum stick.

At (9), the fluegelhorn could take up the flowing triplets followed by the clarinet, oboe and flute. The entrance of the horns on the second beat of measures one, two, three and four after (9) should be precise but not accented and harmonically well balanced, the quarter note ending each measure to be well sustained.

NOTE: The Tragical History of Doctor Faustus by Christopher Marlowe and The Tragedy of Faust by Goethe (in one volume) may be found

in the Harvard Classics, published by Collier & Son, New York.

The complete score, music by Gounod, published by Oliver Ditson Company, Boston.

The above with other interesting material will undoubtedly be found at your Public Library.



## Symphony, D Minor First Movement

Cesar Franck

Required Number for Class A Orchestras,  
National Orchestra Contest

By GEORGE DASCH  
*Conductor, The Little Symphony  
Orchestra of Chicago*

THE beginning is grave—austere—and the tempo (*lento*) should be slow enough to establish this atmosphere. At the sixth measure where the first violins have an expressive melody, I like to move the tempo slightly, and bring it back again with the two measures before (1) (*molto crescendo*).

At (1), the violas and cellos are playing tremolo, but it will be noticed that they (especially the violas) are carrying the melodic line. For this reason, it is advisable to play this tremolo near the point of the bow, and with a somewhat longer strike than is usually employed. There is an important crescendo in the last measure of this tremolo melody (one before A) followed by an equally important sudden piano.

At figure (2) another important crescendo ushers in the "*allegro non troppo*," to which the term "*risoluto*" might aptly be added, as the character here is very firm and resolute indeed. In the first two measures of this allegro we have a dotted quarter followed by an eighth, and in the fifth and sixth measures a double dotted quarter followed by a sixteenth. This difference should be pointed out to the players, as many of them are not careful of details. Throughout this work, the composer has been very painstaking in indicating his wishes, and if the conductor will but insist upon his players observing all marks of expression, the result must be good. For example, let us cite the passage which brings us back to *lento*. This passage begins four measures before (B). The flutes and oboes have an expressive bit, while the cellos play a fragment of the first theme. Two measures are played *p* with a slight swell, and the same phrase repeated

pp. At (B) a tremendously effective *ff* is followed by a measure of *molto rall.* and *dim.*, and we find ourselves beginning all over again, the only difference being the key, which is now F minor. At the sixth measure after (5) we have a beautiful melody (*molto cantabile*) which flows along in canonic form, undisturbed in its lovely legato until we reach the ninth measure after (E), where for two measures we have a *marcato* for strings with a descending passage in eighth notes in the woodwinds, which seems to warn us that something new is coming. Four measures later this same thing occurs again, and sure enough at (6) we have that glorious second theme which should be played with great breadth, and great enthusiasm. At (F) let the basses stand out for two measures, and in the next two measures the first and second trombones and third horn. I shall now take the liberty of making a slight change in nuances. By adding a crescendo in the fifth measure before (7), and a *fortissimo* a measure later, we achieve a climax which this spot seems to call for. Then remove the *molto diminuendo* which follows, to the second measure before (7), and we have something which seems quite logical to me. At (7), our beloved composer has given us something wonderfully expressive and tender again. Notice the lovely bits beginning at the fifth measure after (7), in the English horn, French horn, clarinet, oboe and flute. Unless warned, there is a danger that these players will hang on to the last notes of these little phrases a bit too long. At the second measure after (G) the cellos can add to the charm of this phrase by executing a neat little portamento from c to f on the c string, and again six measures later from a to d. At four measures before (H) there has always seemed to me something ominous in the treatment of the fragment of the second theme. At (H) I am sure of it when I hear the *sforzandos* in the oboes, English horn and bass clarinet, and at the fifth measure after (H) the first theme returns in an angry mood, continuing so until (I) is reached. Here again we have great breadth in the descending passages in the violins and two bars later in the violas and cellos, to be played with much enthusiasm. Notice the quick diminuendo in the measure before (8) from *fortissimo* to *pianissimo*. I fear I am taking much more space than I should, but so much can be written about this marvelous music that one hardly knows where to stop. However, I shall try to be as brief as possible from here to the close of the movement. Play the fifth and sixth measures after (9) as *marcato*

as possible, and again the four measures before (L). At the tenth measure after (M) there is another sudden piano which is very important and easily overlooked. At this point note the lovely eighth note passage in the second violins, which, when well played, runs along like a thread of bright silver. Here also we find fragments of the first and second themes treated marvelously. When the tempo returns to *lento* at (11), it is safe to beat the quarters a trifle slower than the previous halves. What more need be said? We have arrived at the recapitulation, and the ground has been covered as well as I know how. Thirteen measures before the close we reach the climax of the coda. Two measures later we can broaden a bit in order to have a natural transition from two beats to a measure, to four at the last *lento*. This wonderful movement closes with a D major chord which is as a sudden sun-burst.

This piece is difficult because it requires perfect intonation and beautiful quality. Conductors are advised to concentrate on these two vital points.



### Sinfonietta

Schubert

State Set Piece No. 2, Class B Orchestras

By MR. DASCH

**First Movement: Allegro Molto—**  
Alla breve, two beats to the measure. Play the first twelve measures *pianissimo*, without the slightest crescendo or expression of any kind. This gives these measures the character of an introduction. Beginning at letter A, the melody in the first violins and first clarinet should be expressive. Four measures before B we have a crescendo which brings us to a very decisive character (*risoluto*) at B, reaching a climax at the fifth measure after B. At letter C, the oboe predominates, and the first violins following a measure later should be treated in a secondary manner. The second theme at D should be quite playful in the first violins, with a dainty accompaniment in the other strings. The four measures before the repetition sign are quite forte with a sudden *pianissimo* at the return to the beginning. Eight measures before F the strings must play very softly in order to allow the flute to stand out. Beginning the third measure after F we have a crescendo (*poco a poco*) lasting through nine measures and culminating at the ninth measure before G. A little study of the four measures before G will

reveal an interesting little play on the theme first given out by the first violins in half notes, followed by the flute in quarter notes, and the clarinets in eighths. This brings us to the recapitulation at G, and the foregoing remarks will cover the parallel passages throughout the remainder of the movement.

**Second Movement: Andante 4/8,** four beats to the measure. A simple duet for clarinets, joined directly by other instruments. This music is so obvious, so simple and unaffected, that it needs no explanation. The lovely Schubertian melody at letter B should be played by a solo 'cello, with a very soft accompaniment. The solo 'cello appears again at C. At D the clarinet predominates for four measures, then the flute and clarinet for the next four measures, these two being joined by the oboe four measures before E, and again by the trumpets two measures before E. Two measures before the close of the movement there can be a slight retard.

**Third Movement: Allegro Vivace 6/8,** two beats to a measure. In this movement I always have a picture of happy children playing out of doors in the springtime. The music is gay, vivacious, and full of childish fun. If directions in the score are carefully followed, all will work out very well. I would like to point out the short chords in the flute, oboe, and clarinets at letter H. These chords occur on the fourth eighth of each measure until the fifth measure after H is reached when the chord comes on the third eighth. This digression gives a little humorous twist which, if played accurately, is quite apparent. The allegro molto at the close is of course taken in the tempo of the first movement.

This delightful "Sonatina" of Schubert's was orchestrated with the need of the high school orchestra in mind, and I hope the study of it will give players and conductors as much pleasure as the instrumentation of it has given me.

### "High Grade" Glee Club

Listen to this! In order to belong to the Girls' Glee Club at the Amarillo High School in Amarillo, Texas, you have to have high grades. Just think! There are now forty members, and none have ever had to withdraw.

This spring the Club is going to enter the Panhandle Music Festival Contest, and sing "Piper's Song." Here's luck to the "high-grade" Glee Club.

# Give Them a Great Big Hand

Below, Ralston,  
Okla., won first  
place in the 1930  
State Band Contest  
Class C. Mrs. R. F.  
Shields, Director.

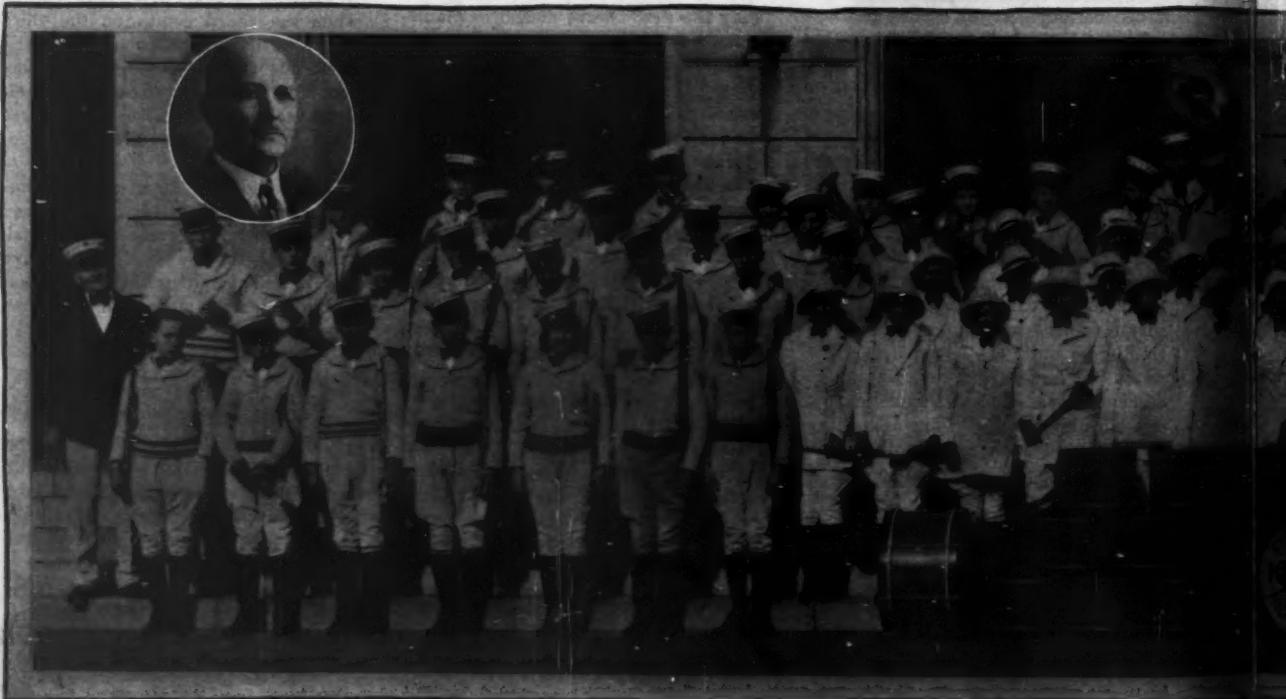


Above, Decatur,  
Michigan. For 5  
years state win-  
ners in Class C.  
Prof. Harlan  
Cleveland, Di-  
rector.



Donald  
Tingle  
is a prize  
trombonist  
of Modesto,  
Cal.,  
B. & O.

Below, the Parsons High School Band and Girls' Drum Corps. In insert, Chas. S. McCray, director. This was the first school in U. S. to credit music equally with all other subjects.





Albert Bell,  
Modesto's  
French  
hornist,  
won second  
in 30 State  
Solo  
Contest.

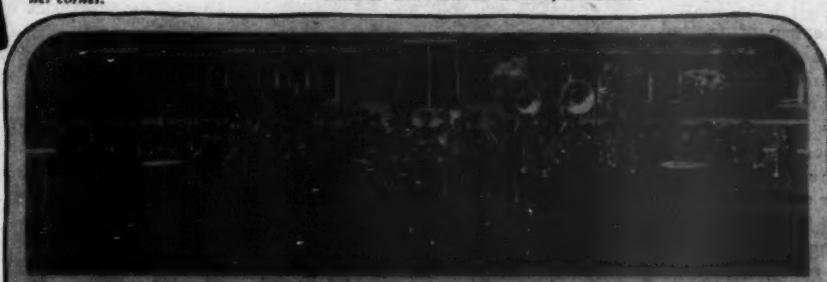
Prominent in Hobart,  
Ind., school music are  
Chas. Frame, president,  
and Jean Frester, spon-  
sor of the H. S. Band.  
Keep an eye on Hobart.

Dorothy  
Shirley,  
Modesto,  
wins scholar-  
ships with  
her cornet.



Flint, Mich., Northern  
H. S. Orchestra were  
Class A State Cham-  
pions last year. H. A.  
Nettleton, director.

This Hampton, New Hampshire, High School Band took first  
in Class B State Contest last year and sixth in the New England  
Finals. Howard L. Rowell, Director.



Under the direction of O. J. Kraushaar (right) the Waukon High School Band  
won in last year's State Contest, Class B, and took fourth in the National at Flint.  
They took third place in the State Sight Reading Contest.





A group of fretted instrument players composed of Kansas City, Mo., school children. Under the direction of Alma Nash.

# Fretted Instruments in School Music

The 7th of a Series of Articles

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By Lloyd Loar

**I**N considering the use of fretted instruments in the School Music program, it seems best to first turn our attention to the type of such instruments that fits in most consistently with the purpose of that program rather than the type that is perhaps most popular and widely used at the present time. That is to say, to the members of the fretted instrument family that have the most to offer in the way of education in music rather than spectacular appeal. This reservation automatically focuses our attention on the mandolin family. And a more extended description of their characteristics and technic than we have yet had is in order.

The members of this family are four in number. In tuning and fingering for the left hand they exactly parallel the four members of the bowed instrument family. The mandolin itself is tuned in fifths, its strings from the lowest in pitch to the highest being tuned to G, D, A, and E, the same as the violin. On the mandolin, however, each open string note is furnished by a pair of strings tuned as unisons, so the mandolin actually has eight strings although the effect musically is of four strings. Two unisons to each note of the scale is desirable for the mandolin because of the way in which the tone is produced. To vibrate the strings a small pick or plectrum, held with the right hand fingers, is passed across the string to be played. The pick is made of various materials,—tortoise-shell, some form of celluloid, fiber, leather, stiff felt, etc. Materials that are comparatively stiff and hard as tortoise-shell

or a cellulose product, give a more powerful tone than the softer materials, but it is also a noisier tone—for there is a slight scratchy sound when a pick of this character plucks the string. Picks made of softer material eliminate most of this scratch but the resulting tone, while of more musical character, is also much softer and less assertive. Because of its construction mandolin tone sustains itself for an appreciable length of time the string is struck, and there is practically no difference as between open string notes and stopped string notes in this sustaining effect and very little difference in their tone-color. A tone generated by one stroke of the pick and allowed to sustain dies away quite rapidly however. There is a noticeable

impact of tone the instant the string is struck, then a rapidly diminishing tone of smooth quality that has only a small per cent of the dynamic value of the beginning of the tone and that in a second or so, depending on the individual instrument's character in this respect, has become very faint.

**W**HEN the music to be played demands continuing tone of unchanging power for a longer time than single pick strokes can furnish, recourse is had to what is known as the tremolo. This is produced by passing the pick as rapidly as possible back and forth across the string. A series of individual tones are thus produced, and if the tremolo is well executed these are so close together that the ear does

not hear them separately, they blend into one continuous tone—although not of the smoothness possible to the bowed instruments. It is to assist this tremoloed tone to be as nearly sustained as possible that two unisons are used for all the tones of the mandolin scale. One down and one up-stroke of the pick will furnish three or four individual tones as units of the continuous tone, instead of two only as would be the case with one string only for each note.

In playing position the mandolin is held across the lap with the top edge of the back resting lightly against the body and the flat part of the neck which carries the tuning-pegs elevated to about the height of the left shoulder. In playing modern mandolins with flat or slightly arched backs the player is usually seated. If a standing position is preferred the instrument is supported by a cord fastened to the end-pin under the tail-piece and passing around the neck of the player. This position interferes somewhat with the tone of the instrument, however, as the back is necessarily pressed rather tightly against the body and its vibrations are thus partly muted. With a bowl-shaped mandolin or lute this makes no difference as the back does not vibrate in a way that adds anything to the tone of the instrument.

**T**HE pick is held between the first finger and thumb of the right hand with the rest of the fingers curled loosely into the palm so as to be out of the way. The right wrist is arched slightly and the pick-stroke (and tremolo) is given with a turning movement of the lower arm. The wrist bends very slightly or not at all from side to side and the fingers do not move except as they are carried back and forth by the movement of the arm. The hand and arm are tilted slightly down, so that the pick travels across the string at a slight angle. This brings the pick against the next string in such a way that the string serves as a stop for the pick and keeps it from travelling any farther than is necessary to vibrate the string being played. For the up-stroke the pick travels back over the string in the same path as used for the down-stroke. It may strike only the inner string of a pair of unisons on the up-stroke, or it may strike both of them. In playing softly the pick is held rather loosely and only its tip contacts with the strings. In playing loudly it is held firmly and takes hold of the string a slight distance from or above the point.

The production of a single tone with

a down or up-stroke is a very simple process and can be mastered reasonably well in a few minutes. Be sure the wrist is arched sufficiently and the fingers curled into the palm far enough to be out of the way, and see that the wrist is flexible. Muscular relaxation is necessary to the satisfactory playing of any instrument, and it is especially easy of attainment with the mandolin because of the natural manner of holding the instrument and the pick; but nevertheless some attention to it is necessary in the first steps toward securing playing ability in order to prevent the formation of bad habits and to allow progress to be as rapid as consistent with the natural endowment of the student. The tremolo is somewhat more complicated. It should be practiced very slowly at first so there is opportunity to observe the motion of the hand and arm used to sense the presence of that very desirable relaxation. But the tremolo is merely a series of rapid down and up-strokes of the pick, no different except for rapidity of repetition from the detached strokes. Start with slow down and up-strokes, playing them slowly enough so that they can be played correctly, then gradually increase their speed. When the strokes become uneven or position and relaxation starts to be faulty, stop and start over again at a slower speed. It is not necessary to develop a tremolo, however, to make considerable progress with the left-hand technic and to become familiar with the intricacies of notation, pitch, and rhythm. Tremolo practice can come wherever it is most convenient in the progress of the student, and its early or late introduction will not retard or advance the student's grasp of the other phases of his music study.

**T**HE second member of the family is the mandola tuned a fifth lower than the mandolin, its open strings sounding C, G, D, and A, the same as the viola of the bowed family. The mandola is the tenor voice of the mandolin family, just as the viola is of the violin group. They are sometimes considered as furnishing the alto voice for their respective choirs, the French name for viola is alto in fact, and the name mandola suggests in its own form the alto voice rather than the tenor. But the second violin or mandolin are more properly to be considered as the alto voices. In comparative tone-color and in the significance of the part they take in quartets and quintets the mandola and viola identify themselves as tenor voices. What has been said about the mandolin applies as exactly to the mandola; play-

ing position, tone production, etc., are the same for the two instruments.

The baritone voice of the mandolin family is furnished by the mando-cello. It is tuned a full octave lower than the mandola and is parallel to the violin-cello in voicing and left-hand technic. It is not held in the same playing position as the cello, however, which differs from the playing position of the violin and the viola. The mando-cello is held just the same as the mandolin and the mandola, and what has been so far said about the mandolin and the playing of it applies equally well to the mando-cello.

**T**HE bass mandolin voice is known as the mando-bass. It is tuned in fourths, the lowest string being the E found in the fifth added space below the bass or F clef, the next string is A, the next is D, and the highest is G. The tuning and voicing is the same as for the double-bass or bass viol, the bass voice of the violin family. Because of its great size it is impossible to hold it in the lap. It is supplied with a peg extending from the lower edge of its rim or from the end-pin at the tail-piece. If it is desired to play the mando-bass while sitting, the peg in the rim is used and the instrument rests on it to the right, the neck extending across the lap of the player. If the instrument is to be played standing the peg in the end-pin is used and the mando-bass is held upright in front of the player in much the same manner as used for the double-bass. A large leather pick is usually used for the mando-bass and the tremolo is seldom necessary as the tone of this instrument sustains about as well as that of a concert grand piano. The tremolo is sometimes used when a special effect is wanted, aside from a sustained tone, that can be secured by a series of rapid detached tones in the bass voice. Occasionally the mando-bass is played with a tympani stick or a xylophone hammer, a hard or soft one being used according to the effect wanted. This manner of playing is very effective, it makes possible a tone of greater power and allows the player a wider range of tone colors. It requires somewhat more skill however than the use of a pick.

In the fourth installment of this series which appeared in the December issue of THE SCHOOL MUSICIAN, there was a photograph of a modern mandolin quintet. It showed all of the instruments described herewith and gave an idea of the playing position for each one. It is suggested that it be referred to for clarification of the information in this installment.

# A Dance Drummer Joins the Military Band

So! Mr. Dance Drummer. You are going to join the band!

Well, you are going to have a great deal of pleasure playing drums in the band. There is no feature of drumming that you will like so well as playing in a good military band.

Take, for instance, the small  $6\frac{1}{2} \times 15$  inch drum. This drum has volume and plenty of pep, permitting you to make the softest pp rolls and increasing them to a thunderous forte without undue exertion. However, this drum should not be used on the street. Street drumming is intended to imitate the military drummer with his deep street drum. So, for street work always use a Separate Tension Street Drum in a  $12 \times 15$  inch size, or better still, a  $12 \times 16$  inch size.

Be sure that your drum is separate tension so that you can tighten the top head to give you the rebound and snap which you are accustomed to from your orchestra drum.

You will find playing in a band somewhat different from playing in an orchestra. Your rolls should be open. By that we mean, there should be a slightly longer interval of time between each beat. In orchestra playing it is perfectly proper to use the "Buzz" or press roll. However, in band work

it is impossible to secure the necessary volume with a press roll, as the stick pressed against the head chokes the head and snare action. In other words, it is impossible for the batter head to vibrate freely because the stick pressed against it interferes with the vibrations.

If you have never been taught the old rudimental system, get a good instruction book right away and learn some of the rudiments. You will find this a wonderful pastime, in fact, after you get the "hang" of the rudiments, you will prefer an hour's practice to the best movie. It is the spirit of accomplishment that spurs one on.

The drum head vibrates in harmony with the beat of the sticks and they augment one another. As one increases his roll he finds that the head bounces back the sticks and playing is actually made easier.

It is impossible to give the real marching swing and rhythm to 6-8 time without using the Flam Accent rudiment. This gives a peculiar marching rhythm that all drummers seek, and yet cannot obtain without learning a few rudiments. The average band score is written without flams as the arranger thinks that the drummer will know enough to put these flams in their proper places. In

a 6-8 march the flams naturally fall on the first and fourth beats. Then there are other notes where the flam is written to impart a good strong rhythm, depending of course, on the nature of the score.

In 2-4 time the flam generally falls on the first and second beats, and in 4-4 time on the first and third beats. If you cannot find a rudimental instructor, try and locate an old Civil War drummer. These old drummers have the right system of military drumming and though often they cannot read drum music, with the aid of your book you will be able to develop into a wonderful drummer.

One boy learned to play bells by taking melodies that he knew, such as "Annie Laurie" and "Old Black Joe," etc., thumping them out on the piano. The arrangement of keys on the piano is the same as the bars on the bells. By doing this, your ear helps the eye.

Another fellow never could play chimes, until the new arrangement of mounting them in the Chromatic manner was adopted. Heretofore chimes have always been made with the sharps and flats intermingled with the naturals. It is quite a task to pick out the notes, and even drummers with considerable experience do not feel at ease in playing the old-style mounting. However, the new arrangement makes chime playing as easy as bells playing. In fact, the sharps and flats are arranged in the same manner. You will need no practice on chimes after you learn the arrangement of bells. Chime music is generally written slow enough so that you have plenty of time to get all of the notes.

Just think! He's studying the saxophone under Rudy Vallee. Who? Why, Henry Gruen, former Brackenridge student. Yes? Yeh, over the radio.

¶

The Band of the Natrona County High School gave a successful carnival. There was dancing, fortune telling, all sorts of games, balloons, pop—and oh! everything you can think of.

This insures the band boys a trip to the Denver tournament.

¶

The Pocatello Band greeted the Elks Grand Exalted Ruler, Lawrence H. Rupp, and his Secretary, J. Edgar Masters, when they arrived at Pocatello. The band sure did welcome them by playing several marches and a novelty in circle formation. Then they led the parade of cars that escorted Rupp and Masters to their hotel.

# How I Learned to Twirl the Baton

I NOTE that you welcome ideas and suggestions that might be of help to others when learning to twirl a baton, so with that in mind, I am going to pass on to you a little of my experience.

I think it is born in every boy to try to do something along the spectacular line and do it a little better than his playmates. When I was a kid, I used to spin broomsticks and "believe it or not" also a buggy wheel. This latter of course would be very much out of date at this day and age—in fact, it might even be hard to find one around the modern blacksmith shops. The wheel was spun by giving the spokes a quick turn and then continuing the motion with the hands on the hub, alternating from one hand to the other.

After a little practice the wheel turning rapidly was placed on the wrist of the right hand and with the arms held straight the wheel would run along the arm to the shoulder, and by a quick movement transferred to the other arm, and it would run down to the wrist. This, of course, was lots of fun and was good exercise too. Then, of course I tried "Indian Clubs" and was somewhat successful with these, and later on I learned to juggle three balls and then I of course was famous—among the kids.

One of my stunts to pep up the crowds around here is to march zig zag from one side of the street to the other, taking longer steps of course than the Corps, but in the same tempo and spinning the baton directly in front while going one

(Continued on next page)



By

Edward H. DeMent,  
Drum Major, Loyal  
Order of Moose  
No. 212, Fife, Drum  
and Bugle Corps,  
Hagerstown, Md.

(Continued from page 29)

direction and lifting it high above the head and at side when going in the other direction. The baton can be spun in either hand, but always change to the opposite direction of marching from or away from the baton. If marching towards the right, spin the baton on right side, but if going left, spin it in the left hand. This zig zag is good when making a high throw to avoid trolley wires, etc. which are in center of streets of most towns.

I do all my practicing at home, spending a half hour each day spinning directly over the bed, which in addition to catching the baton when it drops, also serves to teach one to hold the arm at about the right height for twirling. There is a tendency to hold the baton too low.

Another suggestion is to do your spinning while someone is playing the piano, as the various spins and twirls can easily be done with a true rhythm following the music at all times. I find the twirls are best adapted to waltz pieces.

I sure have been in luck by having one of the old time fellows, Mr. Koogle, teach me. Mr. Koogle's fingers are quite stiff and he can no longer twirl, but he sure has coached me in my mastering of this difficult art of twirling. The old gentleman is quite young when it comes to doing things for our Corps. Just one example: Last Hallowe'en night I used the special fire baton which burns signal oil and has a regular flow of oil each way from the staff to the cages at the ends. I started the parade with the regular spinning baton and down the street several blocks Mr. Koogle was getting the fire baton ready, having just a little trouble getting the fire to burn properly.

When our Corps got to that point he promptly handed me the burning baton, which I spun for several blocks while passing the judges stand, and farther on up the street, Mr. Koogle was waiting to again make the exchange, the fire having died down quite a bit. To do this, the old gentleman had to take some short cuts through alleys in order to be at the appointed places of the line of march.

My formula for learning to spin a baton is:

99½ Per Cent Perspiration  
½ Per Cent Determination.

The only way to learn is to keep eternally at it, and you might tell all the beginners that we all drop our batons occasionally and sometimes even break them, but the results in the end are well worth the effort. It is good exercise and the satisfaction gained by the mastery of the baton

## A Harmonious Family



*Every member of this big family, from the youngest of six children right up to Dad and Mother themselves, plays some musical instrument. They are the Harmon's of Harrisonburg, Virginia. Back in May, 1929, they won first place in the Home Music Contest staged throughout the nation. The orchestra consists of five instruments, and Mrs. Harmon does the vocal work.*

more than repays the hard work of learning. At first you will get blisters on the fingers, but later on the skin will become hardened until after a while you will wonder why it is so easy to spin and it never hurts your fingers any more, and you don't grow tired even in long parades. The alternating from one hand to the other is restful.

At Benton Harbor High, "The Pop Concerts," a series of Sunday band and orchestra programs, under the able leadership of Karl Schlabach, will resume their symphonic sketches of both the new and old world's music. On the eve of their third season in this popular venture we send along our best wishes for continued success.

No longer do the students of Wyandotte Michigan High have to depend only upon their orchestra for musical entertainment. A string quartette composed of first and second violin; viola; and cello has been organized by a group of their talented young musicians. They have already played at many of the school functions and are receiving an enthusiastic hand wherever they perform.

Who says they're not up and going at Provo High, Provo, Utah? Even the Women's Organization of the high school sponsored a big alumni basketball game and dance for the benefit of the band uniform fund. Although we haven't heard the final results at the

time of going to press—we know it couldn't be anything but successful when given by Provo High.

### Creating a Stir

There have been a few changes in the minds of some of the musicians at the Brackenridge High School of San Antonio, Texas. Not that they aren't musicians any more, but that they're cooks. Imagine it! Cooks! And not female cooks either. Males. Raoul Gonzales, Bob Graham, Henry Gruen, Buddy Hancock, Warren Hunter, Chuck Warner, Joe Morin, and Don Sarli are the ones who have turned to cooking and sewing. We wonder if they are contemplating marriage? Or is it because of the new foods instructor, Miss Flo Anderson?

#

Plans are being made for the annual concert at the Webster Groves, Missouri, High School which will be given about the first week in March in the school auditorium. Various committees have been selected to take charge of the concert. There probably will be, in the program, a humorous piece besides several overtures including "Poet and Peasant," several operatic melodies, and a number of marches to be used as encores. This band will need plenty of the latter. Several of the members will play solos; Joseph Larson, clarinet; Harriet Metcalf and Kenneth Compton, piccolo duet; and Leonard Mathews, trumpet.

## My Rhythm Band — (Continued from page 16)

struments used in the band are as follows:

4 Xylophones	25 Wooden sticks
Piano	15 Wooden blocks
20 Triangles	4 Castanets
30 Bells	5 Cymbals
4 Tamborines	3 Drums

The method of procedure is as follows: The Kindergarten children play with the sticks. Children are then selected according to their musical talent and ability to keep the correct rhythm to play the triangles, the piano and the xylophones. One or two children play the piano. The tamborines, drums, castanets and cymbals are rather difficult to play so the older children from 1B or 1A are selected. This is true, also, of the piano, xylophones and triangles. The children

that remain without instruments are given bells and blocks. There is also a leader; sometimes a boy and sometimes a girl, usually a Kindergarten or 1B child.

THE purpose of a Rhythm Band is primarily — rhythm. The Morris Rhythm Band differs from most bands in the respect that the theme or tune of each musical selection is played by the xylophones with the piano accompaniment. The Morris Rhythm Band is also different from most rhythm bands in the respect that there is no adult participation. The children play all the instruments including the piano.

The Band plays a variety of musical selections. Some of the selections are as follows:

The Russian Dance

Scherzando

Twinkle, Twinkle, Little Star

Parade of the Wooden Soldiers

Sleep

Baa, Baa, Black Sheep

Morning Bells

Jack and Jill

Pagan Love Song

The Blacksmith

The Little Clock

The Ring Game

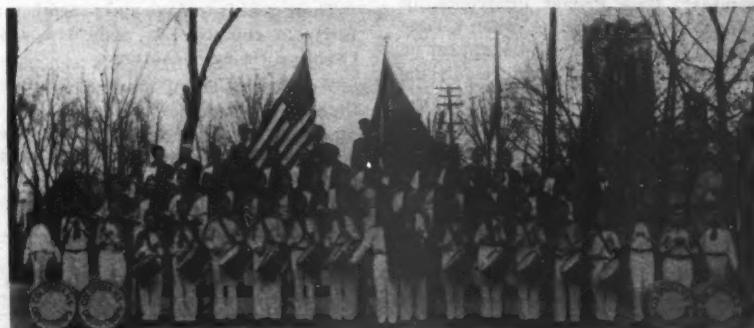
The Rhythm Band participates in the school assemblies. The children love the Band and can hardly wait till Friday afternoon comes. The joy which it brings more than repays the teacher and children for the effort and work required to perfect a band.

## Columbia H.S. Gets Herself a Drum Corps

THIS Corps was organized October, 1929. It had for its supervisor and drill master Professor Paul E. Witmeyer, Superintendent of Schools in Columbia. During the first six months Prof. Witmeyer, assisted by two men from the local American Legion Drum Corps, drilled the Corps thoroughly for its first appearance which was made at the May Day Pageant given by the 2,500 school children of Columbia. 5,000 people saw the Corps make its debut.

This year Mr. Jensen took Prof. Witmeyer's place. Uniforms were pur-

## "The Life of the Party"



chased and new instruments and the Colors. The Corps now consists of 12 snare drums, 4 base drums, 2 pairs of cymbals, and 32 bugles.

The Corps has appeared at all the football games, making a hit everywhere and gaining wide renown. Pic-

tures of it have appeared in Gettysburg, Harrisburg, Pittsburgh, Cleveland, and other newspapers. At the recent dedication of the Memorial Bridge at Columbia on Armistice Day, the Corps had the honor of escorting Governor Fisher to the ceremony.

## Harrison High School Band Holds its Concert



As the Harrison High School Band, City Champions of 1930, appeared for their concert last December 5th. Among those in the front row are Mr. Victor Grabel, Guest Conductor; the guest artists, Mrs. Clara Kuncl, Soprano; Mr. Duke Reit, Saxophone; Mr. Rex Elton Fair, Flute; and the Director, Mr. Roderick A. Ginsburg.

# « « We See by the Papers » »

### **Bold, Bad Pirates Envade**

#### **Amarillo. Great Excitement**

"Love Pirates of Hawaii" is the operetta which the girls' and boys' Glee Club of the Amarillo High School of Texas will present. Miss Gertrude Elliker, head of the Music Department, says, plans are going forward for the presentation.

The scene of the operetta is laid in the garden of a girls' school in Hawaii. Dorothy, the daughter of a plantation manager, who is attending this school, is in love with Billy Woods, lieutenant on the U. S. Cruiser Tennessee. Miss Primer is the head of the school. She allows no gentlemen visitors to the institution. Billy plans on coming to see Dorothy and bringing some of his friends disguised as pirates. Miss Primer intercepts his note to Dorothy, and so, when a band of real blood-thirsty pirates appear on the scene, she thinks they are only the sailors in disguise.

She plans to punish them by making them cooks in her kitchen. At this point comes the pirate chorus in the play, "We're crooks—Now We're Cooks!" The pirate chief falls desperately in love with Miss Primer, and this causes many complications. The operetta is a comedy. Be sure and see how everything winds up.

\*

### **National Orchestra and Band**

#### **Camper Moves to Lincoln**

Kathryn Kettering an orchestra camper, has moved to Lincoln (Nebr.) from Crete and is now attending Lincoln high from which she will be graduated in June. She is a member of the senior girls glee club and A cappella choir. If you have an "Overture" handy, you will notice that Kathryn won second in piano and third in voice at camp.

\*

### **Flint Students Are Getting**

#### **Real Symphony Experience**

Flint NORTHERN High School which is just entering its third year of existence has placed six people in the Flint Symphony and two members of last year's State Champ Orchestra have been retained. Cora Cossens; Harry Ferenz; Sumner Jones; Elmer Coon; Wayne Farber; Walter Mikelson; Anna Korocz and Virginia Kiljanski are those receiving the symphony orchestra experience.

Last year H. A. Nettleton organized a "Little Theater" Orchestra to play for the dramatic productions of the high school and its reputation grew to the extent that the Junior College of Flint will use them at all of their dramatic productions this year and the incidental music to the annual Shakesperian play this year will also be furnished by the same group.

\*

### **Members Wanted**

The Apollo Club (Nice name. What do you think?), formed in an effort to bring the boys of the Highland Park Senior High School of Highland Park, Michigan, who have musical talent, together, is slowly but surely climbing toward the goal they have set for themselves.

Their goal is to have sixty members, forty to compose an orchestra and twenty for a male chorus.

We haven't heard much about this Club up to this time, but now it's popping into the limelight. The boys are now planning a snow party, and next they are going to give a minstrel show. The only requirements necessary to

become a member are: that the candidate be active, be able to play some instrument or sing, and to pass the few requirements of the Membership Committee.

\*

### **Ulterior Motive**

Visitors may wonder why the students of the Olympia High School, Olympia, Washington, are studying extra hard. Well, I'll let the secret out. Anyone passing in three subjects is eligible to enter the musical try-out which is going to be held on February 20. This may mean that the winners will represent Olympia in the big contests.

\*

### **"Sing You Singers"**

Both the Boys' and Girls' Glee Clubs of the Missoula, Montana, High School entertained members of the School Board Association from all over the state of Montana, when they met on January 12 and 13. On the 12th the Boys' Glee Club took their turn by raising their voices. And did they raise them! They nearly raised the roof. Anyway they sang "Mighty

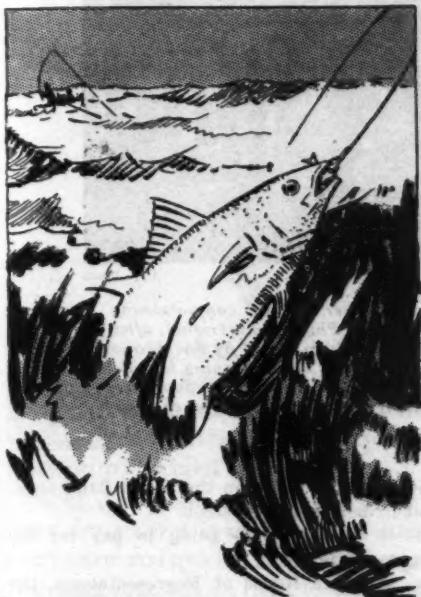
## **Training Boys for Navy Bands**



KEYSTONE.

*The Jazz of the Navy—Young Saxophonists undergoing their training at the Naval School of Music at Deal, which is now the training center for the Naval School of Music, where young boys from 14 years of age are trained as musicians for the Marine Bands. One is attached to every battleship.*

# You Wouldn't fish for Tuna with a bent-pin!



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**New High F Key:** A remarkable new key construction with speedier, lighter action that facilitates fingering and insures perfect playing. (See illustration).

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**New Lighter Action Throughout:** The fine workmanship, the expert mechanical design, the handy location of keys on this New Revelation Saxophone, combine to produce a lightness of action that is a delight to every saxophonist.

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A. P. Photo

## **Our Own Sousa and the President**

*listening to a performance directed by the noted bandmaster of his latest composition played by the Marine Band on the White House Grounds, Washington, D. C. Back in the Eighties, when he was earning his title of "The March King," the President of the United States frequently was an interested listener as Sousa led the Marine Band through stirring melodies of his early compositions. Representative Sol Bloom of New York is on the extreme left.*

"Lak a Rose," and Jack Messmer finished the musical part of the program with a trumpet solo.

On the 13th the Girls' Glee Club performed. A violin duet by Margaret Lehson and George Hartman took the place of the trumpet solo.

‡

### **Must We Stand for It?**

So we may know what the Senior High School Orchestra of Marshalltown, Iowa, is playing, when they play at the assemblies, we guess, Stanley Shewmaker and Edwin Warren are making an announcement stand. The junior class is being honored by being the first ones to use this stand at their class play.

‡

The R. O. T. C. Band at Roosevelt High School, Chicago, Illinois, have decided that they won't be satisfied with anything but first place in the contest to be held in April. Their required number is the "Festival Overture" by Taylor. Let's hope they get satisfaction in the April Contest.

‡

### **A Dime or a "Gag"**

Here's another minstrel show. It seems like the Boys' Glee Clubs feel "minstrel" at this time of the year. This Boys' Glee Club that has been bitten by the bug is from the Stockton High School of Stockton, California. They are going to charge ten cents a ticket. Let's see! How can we get in for less than that? Hurray!

Listen to what we just heard! As the boys of the club want some good "gags," they are giving a complimentary ticket to each person submitting a "gag" accepted for use in the show. Now think up a good one.

‡

### **Hear Ye! Hear Ye!**

Ten Elk Pointers of the Elk Point High School of South Dakota, have been ambitious enough to get up an orchestra. Practices are held once a week, and perhaps the new orchestra may play at the senior play.

‡

### **Where Thirty 's Enough**

Oh! Oh! This Girls' Glee Club of Huntington High School has a limit to its membership. There can be only thirty, at the most, members. So if we want to belong, we'll have to practice up on our "yodeling;" because only the students with the best voices can join. Mrs. Branyan says there are to be twelve first sopranos, ten second sopranos, and eight altos.

‡

### **"Ten Cents a Dance—"**

#### ***That's What They Pay Me***

The Dubuque Senior High School Band of Iowa are going to sport some new uniforms; the outstanding color is navy blue; the lining will be scarlet; and the buttons are to be brass. At least seventy-five uniforms will be bought. Girls, be careful and don't get hit by the brass buttons that come

flying off when the proud Band members begin to strut.

But who is going to pay for the uniforms?

The House of Representatives, the lower students' governing body, decided that a carnival could be held. It would mean quite a bit of work for and co-operation of the students, but the students of Dubuque High School just adore working. They'll work twice as hard when they find that dancing, and booths, will be the main features.

‡

### **Rags May Be Royal, But McClain Wants Uniforms**

The McClain High School Band of Greenfield, Ohio, presented their second annual concert. The feature selection on this program, "The American Swing," was written especially for this concert and inscribed to Edward Lee McClain. The admission price was twenty-five cents, and the proceeds were placed in a fund for band uniforms and additional music. Now that's a good way to get uniforms.

‡

### **Special Concerts for Youths**

The Cleveland Symphony Orchestra is going to give two concerts especially for young people, so most of the students of the Glenville High School of Cleveland, Ohio, are going to hear them. The first concert they will give will be an exclusive Mozart program. Come on you Mozart lovers, here's the chance you've been waiting for.



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# « Studenten-Stimmen »

## *Well, H. L., Are You Going to Let D. C. Get Away With This?*

Tell H. L. of the Windy City that it is "O. K. by me," if the shoe pinches, can I help it? I couldn't say, "Modesto musicians are scholars, too," when I knew nothing about the eastern wonders, could I?

If we see you in Tulsa, it will be meeting you halfway, eh wot? We've bought our tin cups now for the busy corners that are not already spoken for. There ought to be a law that the members of losing bands throughout the states send the winners.

Modesto band made a phonograph record of "Egmont Overture," last year's contest piece. It's surely beautiful. They are selling like hot cakes, too.

Talk about nasty cracks, that M. K. P. of Chicago sure gave a crude one, "a few features, really good." Say! I took my paper to the band hall, and eighty-five band member pounced upon it, and literally devoured it from cover to cover—deeply interested in all of your many good features, interested in all competitive bands. They couldn't wait to get home and see their own copies. We all nearly died of suspense waiting for it. Hurry up the February number.

Modesto has a band hall, named Mancini Hall for their beloved director, Prof. Frank Mancini, built some years ago, and in 1928, the Band Mothers Club had the honor of entertaining Lieut. Com. John Philip Sousa and his band ensemble at a banquet in this hall, after a concert in the Strand Theatre here, during which Modesto High School Band took the stage and played for Sousa and his band, receiving highest praise from each and every member of Sousa's band. Ain't dat sumpin'?—D. C., Modesto, California.

#

I don't believe I'm eligible to be a member of the National School Band and Orchestra Ass'n., but I would like to receive THE SCHOOL MUSICIAN next year. My brother and I both were in the High School Concert Band of Marion for 4 years, and are in college now. Since I am taking a Public School Music Course, I still enjoy the magazine.—Grace Jean Willen, Marion, Ind.

## *Acorn Salve*

Don't worry if your job is small,  
And your rewards are few.  
Remember that the mighty oak  
Was once a nut like you.

#

## *Why! Bertha*

Your January issue saved you from a severe "bawling" out. I was just getting my pen, ink, and paper out to write one of those uncomplimentary letters when the postman brought me the last number of THE SCHOOL MUSICIAN. I didn't know whether to tear the wrapper off or not. (Remember, I was feeling thoroughly disgusted).

All at once I found myself pulling the wrapper off, and then as the cover looked inviting, I turned it over. I got so interested in that magazine that I didn't notice how the time flew by. Result: I was fifteen minutes late for my clarinet lesson. Bertha V.

#

## *Thank Goodness*

I have been taking THE SCHOOL MUSICIAN this year and am pleased with the articles.—Robert H. Hutchinson, Capron, Illinois.

#

## *Now, Mr. Ripley, Will You Believe It or Not?*

Say! Who lit the wick of that Modesto fire cracker?

He must think his band is equal to that of Soussa's, and it can't be, because ours is. We've won so many medals that the Board of Education has had to build another building to put them in. I just hope that the Modesto Band is able to win its way up to the finals in the National Contest this year; then, Modesto, watch our dust.—Rose Petals, Hammond, Ind.

#

## *No Tellin' How Good*

I don't know whether I dare write in to the Studenten-Stimmen. I'm sorta scared. Somebody from Modesto has thrown a bomb right into the middle of the page. We can't help it if our band isn't as good as theirs now, but it soon will be. And maybe better. I've been watching every issue with an eagle's eye, looking for a picture of this wonderful band, but I suppose Modesto thinks the page size of the magazine is too small for their picture. I suppose they think they need a whole

page of the daily paper. But let me tell them to watch their step when this little band from the backwoods starts popping up. And it won't be long now.—Rosemary H.

#

## *After That we Just Gotta Do It Folks. But It's Tough*

I was just going to write in and say that the Studenten-Stimmen page was all wet, but I changed my mind because what would happen to my letter if the page wasn't there. It just wouldn't be published. So I guess the Studenten-Stimmen page is O. K. after all.

#

## *Well! You Ended Up Better Than You Started Out*

The time has come when I must tell you that I really think THE SCHOOL MUSICIAN is better than I thought it was at first. In fact it's the best one I have ever seen for school musicians.

#

## *"Pretty Good!" Say Where Do You Get That Stuff? Huh!*

To me "We See by the Papers" is pretty good. Quite a few times there has been an item or two about the band and orchestra of the school I go to. You sure can get plenty of ideas from it.—J. Y., Chicago, Illinois.

#

## *And We'll Bet Two Bits*

*She Still Believes in S. C.*

I enjoy the Studenten-Stimmen page immensely. It sure is interesting to read the arguments that go from one issue to another. I'd love to get in on it, but, gee whiz! I can't say anything against the magazine because I think it is the best ever, and I can't seem to tell anybody else that their band isn't as good as the one I belong to. So what am I going to do?—R. S., Bellevue, Kentucky.

#

## *Now! Now Little "B" We Must Keep the Paper Clean*

Why don't you get some articles with a little pep to them? We've been reading the same dry old stuff issue after issue, and we're simply getting sick of it. Can you imagine anyone getting sick from a magazine? Well, I can't either. But that goes to show you what kind of a magazine you've got.—B. K., Visalia, California.



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# « IT IS TO LAUGH »

### *Strike Three!*

"Babe" Adams, the veteran of the Pittsburgh team, told a baseball story at a baseball banquet in Pittsburgh.

"George Jones," he said, "was very proud of his batting. Well, one afternoon, in the middle of a game, the telephone bell rang and a voice said:

"I'd like to speak to George Jones, please."

"Right-o, said the voice, 'I'll hold the wire.'"  
—Chicago Daily News.

#

### *Perfect Void*

Algernon: Eusebia, what is it your father sees in me to object to?

Eusebia: He doesn't see anything in you, Algernon; that's why he objects.

#

### *Cease Firing*

Dora: "Oh dear! Our powder is exhausted!"

Helen: "That means no engagement!"  
—Detroit News.

#

### *The City Child Speaks*

Grandmother: "I suppose you think this old farmhouse is rather small, dear, after being in the city so long?"

Little Betty: "Small, Grandma? Haven't you ever seen a kitchenette?"  
—Chicago Daily News.

#

Mose was taking examination for letter carrier. The examiner asked him the question: "What is the distance from the earth to the sun?"

"Lawsy me," exclaimed Mose, "if you's gwine to put me on dat route Ah's resignin' right now!"

#

1st New Yorker — Has he any chance of being elected mayor?

2nd New Yorker — Well, he has passed the camera and audition tests.

#

Mrs. Appel — These photographs you made of myself and husband are not at all satisfactory, and I refuse to accept them. Why, my Charlie looks like an ape!

Photographer — Well, madam, that's no fault of mine. You should have thought of that before you had his picture taken.



Customer (indignantly) — That parrot you sold me hadn't been in the house a day before it began to swear dreadfully.

### *Advertising!*

A restaurant owner with plenty of advertising ideas and little money for advertising purchased the largest fish bowl he could find, filled it with water and put it in his window, with a sign reading:

"This bowl is filled with invisible Paraguayan goldfish."

It required two policemen to keep the pavements in front of the window cleared. — The Recorder.

### *Speaking of Want-Ads*

The following ad reminds one of the want ad for "a strong horse to do the work of a country minister":

"Man wanted for gardening, also to take charge of a cow who can sing in the choir and blow an organ." — El Paso Scottish Rite Bulletin.

#

Kjerulf — Why did Crissey decide to stay in the army?

Bjusz — He didn't see any other way of getting an overcoat this winter.

#

### *Anti-Climax*

First Golfer (concluding fishing story): "And he was about as long as that last drive of yours."

Second Golfer: "Oh, I say, really?"  
First Golfer: "So I threw him back."

—London Opinion.

#

Mrs. Naybor — I don't see why you allow your husband to keep the newspaper propped up in front of him on the table every morning during breakfast.

Mrs. Dryden — Well, you see, it protects me from his grapefruit.

#

### *Not Familiar*

AN AMERICAN FARMER WAS INTERVIEWING A NEGRO WHO APPLIED FOR WORK.

"ARE YOU FAMILIAR WITH MULES?" THE NEGRO WAS ASKED.

"NO, SAH," WAS THE REPLY.  
"NEBBER HAB BEEN. AH KNOWS TOO MUCH ABOUT DEM TO BE FAMILIAR WID DEM." — CHILDREN'S NEWSPAPER

Reformer — Do you know that one half the world doesn't know how the other half lives?

Heckler — It's a good thing some people mind their own business.

#

"The man upstairs is an elephant trainer."

"Well, I wish he'd stop bringing his homework home."

#

Teacher — Edward, why do ducks and geese fly north in the springtime?

Edward — Because it is too far for them to walk.

#

Gooberpea — Look here, you tried to put one over on me yesterday.

Grocer — How?

Gooberpea — You sold me wormy lettuce when you know I am a strict vegetarian.

#

Mrs. Helphurcat — Do you know, Doctor, I believe that my husband's trouble arises from his nose.

Dr. Gallstone — I guess you've hit it.

Mrs. Helphurcat — Oh, yes, many times!

#

### *Both!*

Wife to Husband (at hat shop): "You see, this is the hat that I like, but since it is the other that you prefer I will take them both to please you." — Le Journal (Paris).

#

### *Modern Expectancy*

Father (to himself): "I can't understand why my watch won't go. I think it needs cleaning."

Son: "It can't be dirty, Daddy. Sis and I had it in the bath this morning."

#

### *Modern Expectancy*

Little Billy, aged five, entered the candy shop, but not with the customary pennies.

"Have you got anything free on sale today?" he asked brightly.

#

Axelrod — Why don't you tell the proprietor if the steak is like leather?

Gearnut — He might want to charge us shoe prices then.

#

•

# Here He Wins

•

## But in the Band THE ODD MAN LOSES!



**W**HEN three match coins, it's a gamble and the odd man wins! Music, however, is science as well as an art, and the odd man in the band, the one whose intonation and tone quality do not agree with the others, loses. And with him the whole ensemble loses.

Perfect blending and tonal harmony can be much more easily attained by your band if it is equipped with a complete band set, manufactured by one maker, with a definite idea that each instrument in the set has a definite relation — is matched — to every other instrument.

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### New Governors as Music Week Sponsors

EIGHT state governors have recently accepted membership in the Honorary Committee of Governors for National Music Week, headed by President Hoover as Honorary Chairman and including the chief executives of almost all the states. These newly enrolled governors are: Harry G. Leslie, Indiana; Harry H. Woodring, Kansas; John G. Winant, New Hampshire; O. Max Gardner, North Carolina; Julius L. Meier, Oregon; Warren E. Green, South Dakota; Stanley C. Wilson, Vermont, and Philip F. La Follette, Wisconsin. This governmental endorsement has given a marked impetus to the Music Week movement, particularly through the governor's proclamation or public statement on the Music Week, which action was taken last year in 27 states. In addition, leading state organizations have notified the National Music Week Committee, 45 West 45th Street, New York City, that they will take an active part in promoting the eighth annual National Music Week, May 3-9.

Heads of nine national organizations have recently accepted an invitation to membership in the active committee for National Music Week. They are: Ralph T. O'Neil, American Legion; Mrs. Lida Foote Tarr, Camp Fire Girls; Mrs. Frederick Edey, Girl Scouts; Raymond M. Crossman, Kiwanis International; Earle W. Hodges, Lions International; C. Alfred Wagner, Music Industries Chamber of Commerce; Russell V. Morgan, Music Supervisors' National Conference; Otto B. Heaton, National Association of Music Merchants, and Mrs. Hugh Bradford, National Congress of Parents and Teachers.

In announcing the above additions to the Music Week roster, C. M. Tremaine, Secretary of the National Music Week Committee, made this comment: "It is to a great extent due to the sympathetic co-operation of the national organizations represented on this Committee and to their state and local branches that the Music Week movement has spread in seven years to more than 2,000 cities and towns."

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The Carlton Symphony Band is going to show the Brackenridge High School students something about music. And the latter will be glad to hear this band because it won't cost them anything, and they will be dismissed from school to hear it. But don't think the last two reasons are the only ones to make the students go. They appreciate good music.

**Starting at the Bottom  
to "Make America Musical"**

The members of the Huntington High School Band of Huntington, Indiana, are working on a program that is going to show what a band it really is. They are going to each of the grade schools in Huntington where they will play a concert for fifteen minutes to one half hour. Besides playing classical selections and marches, the Band will play dance music.

We hope this program will bring about the forming of orchestras, in the grade schools as well as serving for entertainment. And if our hopes come true, we're telling the Huntington High School to watch out for the competition.

#

Talk about the rapidity of the formation of an orchestra, listen to this.

In 1916 to belong to the Huntington High School Orchestra all you had to be able to do was to get some kind of a squeak out of something that you called an instrument. Pretty soon the "orchestra" had more members, and then it got so that it could be called an Orchestra—with a capital "O"—and not with quotes around it. But, my dear children, it takes practice and time.

Now—1931—to belong to the Huntington High School Orchestra you have to pass a tryout, and if you pass it, you're O.K. and can become a member.

Mr. Weesner, director of the H. H. S. band, also has charge of the orchestra work. This year he has chosen approximately thirty students to comprise the orchestra. Are YOU one? If not, why not?

#

Mother's and fathers of the band members of the Dubuque, Iowa High School Band didn't know what on earth was going to happen. Why? Well, all the band members on a certain night got out a brush, a new bar of soap, and a large towel and went to work at cleaning their necks. Why? Because the tailors were ready to measure them for their new uniforms that they will wear in the spring contests.

#

Besides being an excellent cornet player, Joe Kelly of De La Salle has beaten every one of his band members in that very-difficult-to-play game of marbles.

#

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assembled my Xylophone I played 'Indian Love Call' so well I astounded myself."—Sidney Segen, New York City.

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boys in the entire band in their section; namely, "Pee Wee" Piffner and "Slits" Lock.

**Raymon Hunt, of Wichita,  
Takes New Job at Denver**

Folks don't like to see Raymon Hunt, instrumental music instructor of Wichita, leave the East High School, but if he is to achieve greater success elsewhere they are willing to let him go. He is going to Denver where he will be the supervisor of all music for all schools of that city.

Mr. Hunt says: "I believe that I shall like that work much better since I shall not be limited to one school. I hate a lot to leave Wichita because I have made so many friends here."

"When I came to the new high school, there were in the department one second hand tuba, one baritone, one dilapidated melaphone, two high pitched bassoons, one bass drum with

a hole in it, and two basses with broken strings. We had very little music and as a matter of fact I used my own library for the first year and one-half."

**Remembering "Way Back"**

Mr. and Mrs. Charles B. Righter were given an informal party when they were in Lincoln at Christmas time. The guests were all members of last year's orchestra. They had lots of fun recalling orchestra experiences.

**Chocolate Man in Jersey**

The Glee Clubs of the Summit High School of New Jersey, presented the musical comedy, "The Chocolate Soldier," under the direction of Mr. M. S. Temple. We'd give you an inkling of the story but you must know it by this time.

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# Our Hall of Fame

Picture on Page 2

**H**ARRY E. WHITTEMORE, Director of Music, Somerville (Mass.) Public Schools, was born in Boston, and went through the schools of that city. Most of his musical training has been with private teachers, and covers a rather broad but not intensive field of work.

He is the third generation of music teachers in his family, and in another year, in April, the first hundred years' music teaching in the Whittemore family will have expired. As he has two daughters who are also in the music teaching profession, it seems probable that they may reach another hundred years.

As a very young boy Mr. Whittemore began teaching in Revere, as an assistant to his father who was the music teacher there for many years. He also taught in many of the towns in the vicinity of Boston. From 1907 to 1913 he was Director of Music in Revere, Mass.; from 1914 to 1918, Director of Music at New Bedford and from 1918 to 1926 in Manchester, New Hampshire. In September, 1926, he began his present work as Director of Music in the schools of Somerville, and he is now teaching part-time in the New England Conservatory of Music in Boston.

In fields other than that strictly belonging to the schools, he has had a large number of associated interests. He was the manager and acting editor of the *School Music Herald*; President of the Eastern Music Supervisor's Conference in which he has been active for several years. For about fifteen years he has been teaching at the summer sessions of the American Institute of Normal Methods in Newton, Massachusetts.

Then during the year 1930 he was president of seven different organizations including the In-And-About Supervisors Club and other similar organizations. And now in the year 1931 Mr. Whittemore has been elected Dean of the Eastern Music Camp and was selected lately, as the manager of the orchestra, to play at the Syracuse meeting of the Eastern Supervisors.

## Conventions, Contests, Festivals and Conferences

**Editor's Note**—*Secretaries of all National, Sectional and State Associations, correspondents and school music directors, please send announcements and further data for this column, which is intended to be permanent and authoritative.*

### February

**Department of Superintendence, N. E. A.**, Detroit, Mich. February 21-26. National high school chorus will be featured.

### March

**Southern Conference for Music Education**, Memphis, Tenn. March 11-13. An All-Southern orchestra and chorus will meet in connection with this conference. Joseph E. Maddy will conduct the orchestra and William Breach of Buffalo, the chorus.

§

**Eastern Music Supervisors Conference**, Syracuse, New York. March 18-20. Combined Eastern States Orchestra, managed by Harry E. Whittemore, conducted by Francis Findley; Dr. Howard Hanson, guest conductor.

§

**Panhandle Music Festival**, Amarillo, Texas. March 19-21.

§

**Washington State Music Meet**, Vancouver, Wash. March 20-21. To be preceded by preliminary meets at Aberdeen, Centralia and Longview. March 14.

§

**Southwestern Music Supervisors Conference**, Colorado Springs, Colo. March 24-27. A Southwestern orchestra and chorus will meet with this conference. Russell Morgan will direct the orchestra, and the chorus director will be announced later.

§

**California Music Supervisors Conference**, Los Angeles, Calif. March 30-April 2.

§

**Nebraska State Teachers' Association**, Lincoln, Neb. March, 1931. Lucille Robbins, Lincoln, president.

§

**Chicago city solo contest**, decided by Chicago School Band Association, to be held on March 28, probably at De LaSalle Institute. City band contest will take place April 11.

§

### April

**Tennessee State Music Teachers' Association**, Nashville, Tennessee, March 31-April 4. An All-State

Teachers' Chorus will sing at an evening session of the State Teachers' Association, of which the T. S. M. T. A. is the music section. The big Tennessee Chorus will be conducted by Milton Cook, Nashville Supervisor of Music.

§

**Northwest Music Supervisors Conference**, Spokane, Wash. April 6-10. An All-Northwestern orchestra under the direction of Roy E. Freeburg of the University of Montana, is being planned to meet in connection with this conference.

§

**North Central Music Supervisors Conference**, Des Moines, Iowa. April 13-17. A sectional orchestra under the direction of Joseph E. Maddy and a chorus under Jacob Evanson of Flint, will appear at this convention.

§

**District Band and Orchestra Contest**, Cicero, Illinois, April 17 and 18. Morton High School.

§

**Illinois State Band and Orchestra Contest**, Urbana, Ill., April 23-25. University of Illinois.

§

**Montana State Band and Orchestra Contest**, Billings, Mont. April 23-25. J. A. Woodward, Chairman.

§

**West Virginia State High School Orchestra-Chorus-Band Contest**, Charleston, West Virginia. April 25.

§

**Missouri State Band and Orchestra Contest**, Columbia, Mo., April 30 to May 1 and 2. University of Missouri.

§

**All-Chicago High School Orchestra Recital**, Chicago, Ill.

§

### May

**State Band and Orchestra Contest** at the Michigan State College at East Lansing. May 8 and 9.

§

**National High School Orchestra Contest**, Cleveland, Ohio. May 14, 15 and 16.

§

**Chicago Public School Band Contest**, Chicago, Ill. April 16. Orchestra, May 14.

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**Iowa State Teachers' Association**, Marshalltown, Iowa. May 19, 20, 21. Tolbert Pierce, president.

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Eb Clarinet	Third Trombone, Bass Clef
Piccolo	Baritone, Bass Clef
Flute in C	Baritone, Treble Clef
Oboe	Drums
Bassoon	
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First Alto Saxophone	
Second Alto Saxophone	
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## Pointing

(Continued from page 19)

will be heard; and we may expect the proper harmonies in the accompaniment. All is in readiness for the final balancing of parts and the final check on interpretation.

We shall take for granted that our sectional leaders have demanded the utmost care in all attacks and releases, but even with the best of practise in sectional groups, this important aspect of the band or orchestra usually needs additional attention in the final rehearsals. The greatest task now is the balancing of parts or sections.

Why is it that in most school organizations, whenever one instrument or a section has a solo, or there are one or more contrapuntal passages which need to be heard, these important parts are seldom prominent enough. It is usually because the minor parts or accompaniments are too loud and are not kept in the background. If leaders would only spend more time studying their scores; would carefully study each theme, motive, and countertheme; and would mark each individual part so that every player would know very definitely what is expected from his desk!

If this is not sufficient, let us rewrite the various parts in order to secure proper balance. The printed marks on the music cannot always be religiously followed. Often a passage marked pianissimo may have to be played by our musicians fortissimo especially if that particular section is weak.

Stop and consider for a moment, the musical experience of our high school boys and girls. It has been very meager and undoubtedly confined mainly to school organizations. The selections which we are rehearsing for the contest have probably never been played by our performers, and in many instances, have never been heard. Can we expect them, these young musicians, to be able to analyze their parts, and to know the importance each phrase, note, or group of notes, has to the sounding whole? Certainly not, for that required musicianship and experience.

I sincerely believe that the only large gap between the professional band and orchestra and our better high school organizations is this lack of musicianship in the latter. So, Mr. Leader, this balancing of parts is the supreme test of both the directors' and the musicians' musical sense. Any good drill master can overcome the technical difficulties in his group, and usually most directors can sense or

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arrive at the proper tempi; but musicianship and a thorough knowledge of the technique of the baton are the supreme essentials for the final shaping of our contest numbers.

# Music as we Draw it

(Continued from page 8)

ing in a dignified rhythm measure after measure produced a feeling of great calm, a sort of spiritual reaction. The work of Plate No. 6 shows that evidently this piece of music recalled to the student's mind the Virgin and the Child Jesus. She has expressed just enough of an idea to make it interesting. More detail would have made it common place. As it is, we look, look again, and our imagination is immediately stimulated. We react to this drawing in pastels in a similar fashion to the manner in which the student reacted to the music of "Largo" by Handel. The original is done in tones of pale lavender and blue with darker blues, violets, and blue violets framing the central group. It is shaded in a post-impressionistic manner.

A strong reaction to the solemn strains of "Largo" produced the ideas suggested in Plate No. 7. It is colored with pale lavender pastels. The pipes of the organ, the arch of the cathedral door, the shafts of light, and the organ keys filled the student's mind as those soft strains of the "Largo" were played over and over again until she felt as though she had to create and give expression to the emotional stimulus provided by the music.

"WILLIAM TELL Overture" by Rossini proved to be very interesting to study. It is divided into four parts: At Dawn, The Storm, The Calm, and the Finale. A synopsis of the four parts was read to the class, to give a general idea of the story portrayed by the Music. Plate No. 8 was designed to the first part of the Overture—"At Dawn." The pastel drawing is pale blue and lavender with accents of darker lavender running through the picture. Plate No. 9 expresses the stormy, emotional music of the second part. While Plate No. 10 shows the transition from part No. 3 to part No. 4 in the calm back ground with rising turmoil in the center.

The graphic expression of music is one which provides an emotional outlet to the stimulus provided by inspired compositions. It also provides a creative impulse which art students are able to translate into artistic expression.



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See Page 48

# **Who's Who**



**M**AX DENNY, a Modesto lad who made rapid strides in music, is the son of Mr. and Mrs. F. W. Denny. As the medals show you, Max was a member of the famous Modesto High School Band, through three State Championships, and at the three National Contests entered into by this band.

Playing in the Seventh Chair in 1929, a spark of genius overtook Max, and in 1930, at the contest in Sacramento, California, he not only won

first prize among the B<sub>b</sub> clarinet players, but was also awarded the gold medal as the best soloist on any instrument entered in the finals, tried out among the first prize winners of the various instruments.

Young Denny is in demand as a soloist for many public functions. He is continuing his musical career while a student in the Modesto Junior College. Prof. Frank Mancini has been Denny's instructor.

The orchestra at the Shore High School of Euclid, Ohio, will assist the Girls' Glee Club when they sing some of the best known selections from the "Student Prince" at the commencement exercises.

As stated by the band director at the Northern High School, Flint, Michigan, the new uniforms are the "cat's meow."

Because of lack of room it will be necessary to limit the expected 80 piece band at the Northern High School, Flint, Michigan, to 72 pieces.

Then there was the New York Scotchman who hired Floyd Gibbons to talk over the long distance phone to his girl in San Francisco.

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See Page 48

## To Hear or Not to Hear

(Continued from page 11)

you will hear this variety in the repetitions. That is one of the things that makes music interesting.

### Musicianship

You play for enjoyment. The enjoyment of playing in a fine band or orchestra is just in proportion to your ability to hear what the music says. When you get so that you can do that well it will be time to pin back those other ears, the ears of the musician's imagination and hear what might be going on if every one were playing perfectly. When you get to this stage you will be on the high road to becoming one of the great musicians, one of those who take a big band or orchestra and paint wonderful sound pictures with it. You may become one of the world's chosen few, a good conductor. Go to it, open your ears and get ready for the day that may come to you. There is always room at the top no matter how far it looks. You may get there before you know it, if you go the right way and are willing to work as you go. One of the right ways for the musician is to make your ears do their full duty.

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